MARCH 1957 50 CENTS

3 dance MAGAZINE

this issue: DANCE MAGAZINE'S ANNUAL AWARDS (p. 14)

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NEWS of Dance and Dancers

BALLET RUSSE MET SEASON

The **Ballet Russe de Monte Carlo** opens a 2-week engagement at the Metropolitan Opera House, N. Y. C., on Easter Sunday, April 21 — the co.'s first Broadway season in 7 years. Stars will be **Alicia Alonso, Igor Youskevitch** and **Nina Novak**, with **Yvonne Chouteau, Irina Borowska, Alan Howard, Miguel Terekhov, Eugene Slavin, Deni Lamont** and **Kenneth Gillespie** featured as soloists.

Alexandra Danilova and **Frederic Franklin**, joining as guest stars for the engagement, will be seen in the roles with which they have long been identified in "Le Beau Danube" and "Gaite Parisienne." Four new ballets are being presented on Broadway for the first time: "Harlequinade," choreo. by the late **Boris Romanoff**, "La Dame a la Licorne" by **Heinz Rosen, Leon Danielian's** "Sombreros" and **Antonia Cobos'** "The Mikado."

More statistics on the BRMC's phenomenally successful current tour of 93 U. S. cities: they grossed $102,000 in their 12-perf. Christmas season at the Civic Opera House in Chicago.

BALLET THEATRE NEWS

The **American Ballet Theatre**, currently on a U.S. tour through mid-March, is without sets and costumes for 7 of its ballets. Due to a strike on NYC's docks, it was impossible to unload "Swan Lake," "Billy the Kid," "Lilac Garden," "A Streetcar Named Desire," "Fancy Free," "Offenbach in the Underworld," and "Pas de Deesses." Costumes and sets for these were returned to Europe Feb. 15 aboard the S.S. Saturnia, to be brought back when the strike is settled. "Les Patineurs," "Capriccio," "Peter and the Wolf," and "Princess Aurora" will be substituted . . . The Co.'s Feb. 10 benefit at the Metropolitan Opera House (rev. in April) had one of the largest ballet audiences in the history of the Met, and was very successful financially. The premiere of **Kenneth MacMillan's** "Winters Eve" on the program was made possible by a grant of $19,000 from the Doris Duke Foundation.

Plans to present new works on 4 Monday eves. in May at the Phoenix Theatre are becoming clarified: **Agnes de Mille** is choreographing a production of Menotti's "Sebastian" and will also present revised excerpts from "Rib of Eve"; **Kenneth MacMillan** has stayed on in the U.S. to prepare a new work; **Donald Saddler** is readying an adaptation of Tenessee William's "This Property is Condemned," with music by Genevieve Pitot, in which the dancers will speak as well as dance. Among others expected to participate in the experimental workshop are **Herbert Ross, Job Sanders**, and **Erik Bruhn** (due back late March from Denmark where he is nursing a leg injury). The latter will do a work called "Fiesta" to Rossini music which Bruhn and conductor **Joseph Levine** discovered in Rome.

DANCE MAGAZINE AWARDS

The presentation of DANCE Magazine's Awards to **Martha Graham** and **Agnes de Mille** (see pp. 14-17) took place Feb. 19 at a press reception in the Crystal Room of NYC's Hotel Plaza. The formal presentations of the handsome silver "Rudy's" were made by NYC Ballet's **Diana Adams** to Miss de Mille, and by celebrated actress **Katharine Cornell** to her long-time friend Martha Graham. Introductory speeches were by famed witty Boston attorney **Joseph N. Welch** (who will be collaborating with Miss de Mille on the March 24 "Omnibus" telecast — see p. 22) and **Paul G. Hoffman**, formerly Pres. of Studebaker Corp. and head of the Ford Foundation, currently U.S. Delegate to the United Nations General Assembly, who spoke glowingly and concretely of Miss Graham's contribution as an ambasador from the U.S. to Asia.

A radio transcription, in two parts, of the entire program was scheduled to be heard on James Lyons' "Today in Ballet" on WNYC, at 8:30 p.m., Feb. 23 and at 11 a.m., Mar. 2.

A full report and photos of the important event will appear in the April issue of DANCE Magazine.

N. Y. C. BALLET TO JAPAN IN '58

The **N. Y. C. Ballet** has made definite arangements, through **Paul Szilard** and NHK (Government-sponsored Japanese broadcasting co.), for a 4-week season in Japan in the spring of 1958. Mr. Szilard has also been approached by the Mainichi newspaper chain to arrange to have the co. appear at an Int'l Arts Festival in Osaka, Japan, in April of that year.

The company's current season at N. Y. City Center, originally scheduled to close Feb. 24, has been extended througr Mar. 3.

S. F. BALLET'S TOUR TROUBLES

On Feb. 9 in Singapore the **San Francisco Ballet** received word that its 3-month tour of Asia, sponsored by the U.S. Gov't., would be curtailed by 5 weeks. Robert C. Schnitzer, of the Amer. Nat'l. Theatre and Academy (ANTA), which administers the Int'l. Exchange Program for the State Dept., directed the co. to proceed homeward on Feb. 24, following completion of their engagement in Ceylon. The reason, given in widespread news coverage, was that the co. needed $60,000 for unexpected additional transportation costs, and that the request had been disallowed by the State Dept. reportedly because of "too many other obligations." Several days later, after pressure from Calif. legislators, the State Dept. announced that 3 of the 5 touring weeks were being restored.

In view of the U.S. Gov't.'s acknowledgments of the value and effective results of its cultural missions abroad, this hassle over mere money must surely have caused us to "lose face" in the Orient, particularly since the S. F. co. has been enjoying very considerable success there. However, the unfortunate story is complicated, involving a great many factors.

The tour was Gov't.-backed to the extent of $130,000, a figure which, according to Mr. Schnitzer, represents the closest approximation of costs which could have been made — from previous experience, from travel agency estimates, etc.

Part of the trouble, as reported from Singapore by **Harald Christensen**, was that the co.'s proposed engagements in India — the only ones not definitely settled before the co.'s departure — had fallen through. This meant an unexpected loss of $35,000. Also, complications in dealing with monopoly airlines in the area added some $25,000 in surprise transportation expenses.

As we go to press it appears that a reshuffling of dates will make it possible for the co. to fulfill engagements planned for the closing period of the original tour schedule, plus some new dates. As of now the itinerary includes Bombay, Karachi, Adaban and Teheran. The co. then will proceed to Amsterdam and from there home, to complete a round-the-world tour. The talked-about European dates, never definite, seem now to be highly doubtful.

(over)

(continued from page 3)

CANADA IN B'KLYN

The **National Ballet of Canada** concludes a U. S. tour that began Feb. 6 in Sioux Falls, S. Dak., with two performances on Mar. 30 at the B'klyn Acad. of Music. The co. of 70, headed by **Celia Franca. David Adams** and **Lois Smith**, with full orchestra, will present "Les Rendezvous," "The Fisherman and His Soul" and "Post Script," matinee. The evening performance includes "Jeune Pas de Deux," "Afternoon of a Faun," "Pas de Chance" and "Giselle." All are N. Y. premieres.

PERSONALS

Eudokia Mironowa, Wardrobe Mistress of the New York City Ballet, died Jan. 18 in Peekskill, N. Y., at the age of 73. Miss Mironowa was for a number of years wardrobe mistress for Anna Pavlova . . . Word has come of the death in Canada last Aug. 28, of **Alfonso Josephs Sheafe**, dance scholar and reviser of "Zorn's Grammar of Dancing."

The Mexican dance lost a valuable friend with the death of noted artist, **Miguel Covarrubias**, Feb. 4. The 53-year-old caricaturist, stage designer, and book illustrator was one of Mexico's most exuberant talents. Married to dancer, **Rosa Rolando**, he was for a time Director of Dance for the Nat'l Institute of Fine Arts. (See p. 30).

Johnny Brascia (who partnered **Cyd Charisse** in "Meet Me in Las Vegas") marries Mexican movie actress, Movita, on Mar. 27 . . . It's a girl (Kim Alexandra) for dancer **Kasimir Kokich** and **Iva Withers** . . . Leo Anthony Lamont Holder, born Feb. 19, is the new son of **Carmen de Lavallade** and **Geoffrey Holder.**

N. Y. PERFORMANCES

A young choreographer, **Joseph Rosen**, organized "Ballet '57," a group of fellow-choreographers, for a tasteful program of new works. Included on the Feb. 7 program at Carnegie Recital Hall were ballets by **Susan Kaufman, Benjamin Harkarvy, James Clouser, Anatole Vilzak**, and Mr. Rosen . . . The **Joseph Gifford Dance Theatre** appeared on the Cooper Union Forum, Feb. 15. The repertoire, choreographed by Mr. Gifford, consisted of "Commedia," "The Pursued," and "The Frequent Hero." Co. members included **Patricia Wityk, Deborah Choate, Charles Nicoli**, and Mr. Gifford . . . The Feb. 3 concert of the **New Century Dancers** at N.Y.'s Educational Alliance presented guest dancers and choreographers. **Marvin Gordon** and **Maggie Newman** appeared in **Bill Hook's** "Two Women." **Benjamin Harkarvy** presented his "Balletto De Camera.

The **Alan Banks Dance Co.** premieres 4 works on April 6 at the 92 St. "Y." . . . **Irene Gabriel & Co.** make 2 April appearances April 13 at the Bklyn. Academy of Music, and April 27 at the N. Y. College of Music.

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EAR TO THE GROUND

Nathalie Krassovska has joined the Grand Ballet du Marquis de Cuevas . . . The Panaieff Ballet Center has granted a 5-week leave of absence to **Oleg Tupine** so that he may appear as guest soloist with the American Ballet Theatre . . **Anna Galina**, daughter of Lanvin Pres. Edouard Cournand, made her debut as dancer and ballet producer, early Feb., in the Monte Carlo Opera. Program, titled "Fokine Ballet Festival," was acclaimed by local critics.

The **Royal Ballet** (Sadler's Wells) returns to the Met. Sept. 8 for Gala Opening Night. The U. S. and Canada tour continues through Jan. 24, 1958 . . . Ballerina **Beryl Grey** makes her final appearance with the Royal Ballet on April 11 (see English news, p. 97).

Roberto Iglesias and his Spanish Dance Co., following their Mexico City engagement, join the Danny Kaye show, which begins a new tour Mar. 11 in Boston . . . **Sondra Lee** has a featured role in "Hotel Paradiso," due on B'way Apr. 3 . . . **Ellen Siegel** of the Martha Graham Co. was choreographer of the Feb. 10 CBS-TV "Odyssey" program . . . A torn tendon has caused **Beatrice Tompkins** to miss a portion of the current **Robert Joffrey Theatre Ballet.**

The **U. of Fla. Press**, Gainesville, has published Vol. VI of Guide to Dance Periodicals, priced at $7.50. It covers the period 1953-54 . . . The Eastern and Near Eastern tour of **Pearl Primus** and Co. was interrupted by political tension in those areas. Miss Primus profited from the abridgement by stopping off in Barcelona to study Catalonian dance, She returns to U. S. Mar. 1.

Harvey Hart, who has produced many TV dance programs for the Canadian Broadcasting Commission, added another important one on Feb. 13. From Toronto CBC-TV telecast **Jose Limon's** "Emperor Jones" ballet, along with **Todd Bolender's** "Romeo and Juliet" with **Emily Frankel** and **Mark Ryder. Hanya Holm** was hostess-commentator.

Choreographer **Donald Saddler** turns to directing this summer at the Dallas State Fair Musicals. Other activities for the busy choreographer are a new work for the American Ballet Theatre Workshop this May and preliminary discussions on a revue for which Italy's Anna Magnani would be imported. The revue is slated for late spring or early fall.

Choreographer **Roye Dodge** flew to Italy Feb. 11 to do special dance material for Columbia Pictures' "Sea Wall." Film, to be released in Aug., will have dance sequences done by its stars, **Silvana Mangano** and **Tony Perkins.**

LAST-MINUTE BULLETINS

Frank Wagner has replaced **Richard Barstow** as choreographer for the "Ziegfeld Follies" . . . The Ford Foundation announced that it would not sponsor "Omnibus" beginning with the fall season. Producer Robert Saudek has acquired all rights to the title and will continue production as an independent commercial venture.

DANCE SCENE USA

Steffi Nossen choreographing dances for "Lilliom," the Apr. 13 production of the newly formed Scarsdale, N. Y. Players . . . "A Dancer's World," **Martha Graham's** film on her modern dance technique (see Feb. issue), was premiered Feb. 22 over educational TV station WQED in Pittsburgh. Miss Graham traveled to Pittsburgh for the event.

Mia Slavenska & James Starbuck were dance leads in last month's production of "Song of Norway" at the Stamford, Conn., Playhouse. Miss Slavenska did the choreography . . . **Andre Eglevsky** and **Melissa Hayden** appear in the "Raymonda" pas de deux, and **Eugene Tanner** and **Barbara Walczak** in "The Duel" at the White Plains, N. Y., H. S., Mar. 30 in a program sponsored by the Westchester Dance Council.

The Minneapolis Symph. Orchestra's Jan. 6 "Pops" Concert featured Gilbert & Sullivan's "Patience" with dances by **George Verdak** and **William Glenn**, directors of the Academy of the Dance. A prior program (Nov. 23) featured **Vera Zorina** narrating Schonberg's "Psalm" and Hindemith's "Herodiade," as well as dancing in Stravinsky's "Persephone." Zorina was also responsible for the choreography of "Persephone." "Song of Norway" was the Jan. 18-20 project of the St. Paul Civic Opera Ass'n. The Ballet Concertant of the Academy of the Dance supplied the dances, **Sonja Orlova** was the ballerina.

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ndre **Eglevsky, Melissa Hayden** and rtrude **Tyven** were soloists with the rton, Ohio, Philharmonic Orchestra . 21. The morning of the concert, Mr. evsky was scheduled to give a master ss to the Dayton Theatre Dance Group Children's Ballet Co. at the studio **Josephine** and **Hermene Schwarz.** The rton Theatre Dance Group will per- a program of original compositions March 3. Included are "Pygmalion" **Sarah Jane Williams,** "Cycle" by **Joyce lle,** "There Is a Time" by **Patricia gel,** and "Six Scarlatti Sonatas" reographed by Josephine Schwarz, ctor of the group.

let ballerina **Mary Ellen Moylan** per- ns March 3 under the auspices of the **ermine Conn. Guild of Artists.** Her cert is the second on the "Meet the ncer" series. P. W. Manchester com- nts. A third program, April 28, features European mime **Frans Reynders.**

Mount Holyoke College presented a 6- Salute to the Arts, Feb. 6-11. Among varied events, all honoring Roswell y Ham, were a ballet concert featur- **Maria Tallchief, Andre Eglevsky** and embers of the NYC Ballet; and a panel ussion, "The Critic's Criterion in a e of Change." **Selma Jeanne Cohen** of N. Y. Times was on the panel.

he **San Diego State College Modern ce Club** performs Mar. 12 for the San go Branch of the Am'n Ass'n of Univ. men. Program is a lecture-demonstra- called "Highlights of Modern Dance ory."

he Hartt Opera-Theatre Guild of the t **College of Music** presented Gluck's sic opera "Armide" on Feb. 9. reography for the elaborate produc- was by **Nancee Charles** . . . The **ine Munt-Alfred Brooks** Co. has duled a premiere of Mr. Brooks' new p work to Henry Cowell's 11th phony. The March 11 premiere con- es the co.'s Midwest tour at Stevens t, Wis. The co. has been augmented he new work . . . **Ishvani,** a Hindu cer now residing in Rochester, N.Y., rmed Feb. 12 in Corning. Accom- ment was by the Corning Philhar- c Society.

OPEAN SPOTLIGHT

Jan. 29 Brussels broadcast a TV e gala from the Theatre Royal de la naie. Featured were **Alicia Markova Milorad Miskovitch** in "Les Sylphides," **Grey** and **Philip Chatfield** in ex- s from "Checkmate" and **Colette hand** and Milorad Miskovitch in "Le bat." The Feb. 1 telecast from the isches Staatstheater in Wiesbaden, nany, featured the same artists and rice **Bejart** in his "Symphonie pour omme seul."

. 24 marked the 20th anniversary of death of famed ballet teacher **Nicholas Legat.** His widow carries on his teaching methods in London . . . Editions Robaudy in Cannes has recently brought out "La Danse Provencale" by **Marcelle Mourgues.** . . . The Bergen Line's **S.S. Meteor** announces a cruise sailing from Harwich, England, May 25, which arrives at Copenhagen May 28 for the Royal Danish Ballet Festival. It visits Bergen, Norway, on June 3 for the folk festival.

Ana Ricardo, currently in Cannes as a leading dancer with the **de Cuevas co.,** is also preparing a new ballet, her 7th, for the co. The work, still untitled and scheduled for a March 10 debut, is based on a Chinese poem. Sets and costumes are by painter Tony Stubbing, music by Christopher Headington — both English. The work is also to be given in August when the Co. appears at the Edinburgh Festival.

NEWS AT LINCOLN SQUARE

The proposed giant mid-Manhattan cultural building plan, to be called Lincoln Center for the Performing Arts, sponsored jointly by the Metropolitan Opera Ass'n. and the N. Y. Philharmonic Symphony Soc., will, it has been definitely announced, include the Juilliard School of Music and may include the School of Performing Arts. Juilliard will add drama to its dance and music curriculum, and will accept only advanced students. The School of Performing Arts may be housed in the 155 W. 65 St. site now occupied by the High School of Commerce. Since the move would separate the School of Perf. Arts from its parent school, the Manhattan Vocational High School, there is a possibility that it would have to be enlarged by taking over the music program of the Music and Arts High School. The art aspect of the latter's curriculum would then be absorbed by some other institution.

REGIONAL COMPANIES

The **Amarillo, Tex., Civic Ballet** presents a program Mar. 16 in Clayton, N. M., and on Mar. 22 in Cactus, Tex. Bill includes "Les Sylphides," and a new work, "Masques," choreographed by the co.'s director, **Gene Gallo.**

The newly organized **Macon, Ga., Ballet Guild** presented an exceptionally successful debut program Feb. 2 in the Porter Aud. of Wesleyan U. "Masquerade," a group dance to music by Katchaturian, was choreographed by 12-year-old **Donna Head.** "Sketch for a Symphony," a story ballet with 7 characters was the work of 13-year-old **Viola Hinton.** Program also included "Strauss Suite," "Mexicana" and "Les Sylphides," staged by the Guild's director **Gladys Lasky. Dorothy Alexander,** Dir. of the **Atlanta Civic Ballet,** and **Donald Duncan** of DANCE Magazine spoke at intermission.

3 new ballets were featured in the Feb. 1 & 2 season of Atlanta's **Southern Ballet** at the Tower Theatre, including Saint-Saens' "Carnival of the Animals," text by Ogden Nash, choreog. by **Karen Conrad,** an abstract ballet, "Rondo Doloroso," and "The Enchanted Island," a fantasy based on an early day legend of the Georgia Sea Islands, by **Pittman Corry. Ginger Prince, Houston Steed** and **Linda Stern** won special acclaim for their performances in the letter. The **Southern Ballet Jr. Co.** appeared at matinee performances in Miss Conrad's ballet of "The Emperor's Nightingale."

The **Atlanta Civic Ballet** has its annual spring season Apr. 5 & 6 at the Tower Theatre. Major new production will be "Green Altars," choreographed by the co.'s director, **Dorothy Alexander.** The work is a fable with a woodland setting, inspired by W. H. Hudson's "Green Mansions." Music is by Ravel. It is to be presented on the evening programs with "Dalliance" **(Zachary Solov).** "Carnival of Destiny" and "Manhattan Towers." At the Apr. 6 matinee the **Apprentice Co.** will perform "Travelogue," and "Les Sylphides."

5 productions have been announced for the 2nd annual **Southeastern Ballet Festi-**

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MARCH CALENDAR OF EVENTS N. Y. C.

Mar. 1-3	**New York City Ballet** N.Y. City Center
Mar. 3	**Bill Hooks-Marvin Gordon Dance Cos.** 92nd St. YM-YWHA; 2:40
Mar. 17	**New Century Dancers** Straus Aud., Educ. Alliance; 8:30
Mar. 21	**Jane Benedict Song & Dance Recital** featuring Ted Browne Carnegie Recital Hall; 8:30
Mar. 23	**Carmen Amaya & Co.** Hunter Playhouse; 8:40
Mar. 23	**Jean Erdman & Co.** Brooklyn Acad.; 8:30
Mar. 24	**N. Y. Ballet Club** Frederic Franklin, Speaker Acad. of Ballet Perfection; 3:00
Mar. 24	**Florita Raup & Co.** 92nd St. YM-YWHA; 2:40
Mar. 26	**Teresita La Tana & Co.** Brooklyn Acad.; 8:30
Mar. 30	**National Ballet of Canada** Brooklyn Acad.; 2:30, 8:30
Mar. 30	**Karen Butt, Chifra Holt & Marnie Thomas** Henry St. Playhouse; 8:30
Mar. 31	**Edith Stephen & Dance Co.** 92nd St. YM-YWHA; 2:40

ON TOUR IN MARCH

AMERICAN BALLET THEATRE: Mar. 1-3, Chicago; 4-5, Milwaukee; 6, Bloomington, Ind.; 7, Cincinnati; 8, Dayton; 9-10, Cleveland; 12, Canton, Ohio; 13, Columbus, Ohio; 15-17, Detroit; 18, Buffalo.

BALLET RUSSE DE MONTE CARLO: Mar. 1-3, Houston; 4, Beaumont, Texas; 6-7, New Orleans; 8, Mobile, Ala.; 9, Pensacola, Fla.; 11, Ruston, La.; 14, Daytona Beach; 15-16, Miami; 18, Augusta; 19, Raleigh; 20, Charlotte, N. C.; 21, Lynchburg, Va.; 22, Norfolk; 23, Richmond; 25, Hershey, Pa.; 26, Wilmington; 27-30, Philadelphia, Pa.

NATIONAL BALLET OF CANADA: Mar. 1, Columbus, Miss.; 4, Tampa, Fla.; 5-6, Tallahassee, Fla.; 7, Orlando, Fla.; 8-9, Miami; 10, Fort Lauderdale, Fla.; 11, Macon, Ga.; 12, Atlanta; 13, Savannah; 19, Pittsburgh; 21, Indianapolis; 22-23, Lafayette, Ind.; 24, Louisville; 26, Corning, N. Y.; 27, Binghampton, N. Y.; 28, Syracuse, N. Y.; 29, Burlington, Vt.

CHICAGO OPERA BALLET: Mar. 2, Los Angeles; 3, Santa Barbara, Calif.; 4, San Luis Obispo, Calif.; 5-6, Berkeley; 7, Sacramento; 8, Modesto, Calif.; 9, San Jose; 10, San Mateo, Calif.; 11, San Francisco; 13, Klameth Falls, Ore.; 14, Albany, Ore.; 15, Salem, Ore.; 16, Portland; 18, Seattle; 19, Yakima, Wash.; 20, Spokane; 21, Missoula, Mont.; 22, Kalispell, Mont.; 23, Helena; 25-26, Great Falls, Mont.; 27, Butte; 29, Casper, Wyo.

GOYA & MATTEO: Mar. 4, West Palm Beach; 5, Lake Worth, Fla.; 6, Cocoa, Fla.; 8, Lake Wales, Fla.; 9, Daytona Beach; 12, Mariana, Fla.; 14, Panama City, Fla.; 16, Jennings, La.; 19, Greenville, Tenn.

MARINA SVETLOVA & GROUP: Mar. 2, Van Wert, Ohio; 4, Niles, Mich.; 7, Cadillac, Mich.; 9, Painesville, Ohio; 14, Sudbury, Ontario; 18, Kirkland Lake, Ont.; 22, Timmins, Ont.; 25, Hawkesbury, Ont.; 27, Victoriaville, Quebec; 28, La Malbaie, Que.; 29, Baie Comeau, Que.

JOSE LIMON & COMPANY: Mar. 6, Columbus, Ohio; 8, Wichita, Kan.; 10, Oklahoma City; 11-12, Santa Fe; 14, Los Angeles; 15, San Diego; 17, San Francisco; 19, Berkeley, Calif.; 20, Sacramento, Calif.; 23, Salt Lake City; 25, Provo, Utah; 27, Boulder, Colo.; 28, Denver.

ROBERT JOFFREY THEATRE BALLET: Mar. 13, Pottstown, Pa.; 14, East Liberty, Pa.; 15, Mansfield, Pa.; 17, Lakeville, Conn.; 18, Kingston, N. Y.; 19, Plattsburg, N. Y.; 20, New Britain, Conn.; 21, Auburndale, Mass.; 22, No. Andover, Mass.; 25, Grand Falls, New Brunswick; 26, St. John, N. B.; 27, Moncton, N .B.; 29, Concord, N. H.; 30, Greenwich, Conn.

JOHN BEGG'S BALLET CARNIVAL: Mar. 1, Winchester, Mass.; 2, W. Hartford, Conn.; 9, Rochester; 16, Rockville Centre, N. Y.; 17, Scranton.

MARA AND HER DANCERS: Mar. 2, Wilmington, Ohio; 11-14, Madison; 15, Superior, Wis.; 17, Hampton, Iowa; 18, Independence, Iowa; 19, Eagle Grove, Iowa; 21, Madison, S. D.; 22, Chamberlain, S. D.; 24, Belle Fourche, S. D.; 25, Gillette, Wyo.; 26, Newcastle, Wyo.; 27, Torrington, Wyo.; 28, Lusk, Wyo.; 29, Gordon, Neb.

(continued from page 5)

val Assn. program May 4 in the Dade County Aud. in Miami: "Petite Suite," chor. **Thomas Armour,** by the **Miami Ballet** (host co. for the Festival); "Ballet Primitive," chor. **Betty Hyatt Ogilvie,** by the **Ballet Guild of Jacksonville;** "Concerto in Green," chor. **Albertine Maxwell,** by **Ballets Intime of Nashville;** "Episode," chor. **Alpheus Koon,** by the **Tampa Civic Ballet;** and "Manhattan Towers," chor. **Hildegarde Bennett,** by the **Atlanta Civic Ballet.** The Miami Beach Orch. will accompany. The Festival Assn. has scheduled conferences, classes and other activities May 3, 4 & 5.

Ballet Guild of Phila. appeared Feb. 17 at the Phila. Academy of Music with the New Chamber Orch. in a production of Monteverdi's "Il Combattimento de Tancredi e Clorinda." The work is being repeated Mar. 30, along with "Peter and the Wolf," the Hansel and Gretel "Angels," and "Nutcracker" excerpts, for the No. Penn H. S. Assoc. at Lansdale . . . The **Tampa, Fla., Civic Ballet** is presenting the complete 3-act "Coppelia" Apr. 6 at the Municipal Aud., with the Civic Ballet Orch. A co. of 40 will be headed by **Judith Lee Johnson, Lester Jacobsen, Marcia Klein, Gerald Pascal** and **Alpheus Koon** (who is Artistic Director).

San Francisco's Ballet Celeste is scheduled to appear Feb. 24, April 7, May 5 and June 9 at the Marines' Memorial Theatre in S. F. The young group will also perform with S. F. Symph. in Walnut Creek Mar. 31 . . . The **Severo Ballet's** March 2 performance of "Sleeping Beauty" with the Detroit Symph. was sold out 3 months in advance. A second performance was scheduled for the same day. Mar. 30 the Detroit co. makes its annual appearance at the Detroit Institute of Arts in "Les Sylphides," "Les Patineurs," and "Sleeping Beauty."

HERE AND THERE

An interesting little publication, with heavy emphasis on dance has appeared in San Francisco. It's "Performing Arts," edited by **Mervin Leeds** . . .The Dance Loan Fund Comm. of the **U. of Wisconsin** announces an interest-free loan available to teachers of educatioal dance for advanced study. Those interested may write to **Mary Fee,** the Fund's Chairman.

Eugene Loring and a group of teachers and students from his American School of Dance embark on an April lecture-demonst. tour. The tour's theme is "Dance is a Language." Colleges will be the principal stops.

A "Pop Concert" in Modern Dance is announced for April 14 by the **Peters Wright Dance Theatre** in San Francisco. Included will be "Gallery of Women," using music by composers as divergent as Scarlatti and Duke Ellington. The program is under the direction of **Lenore Peters Job.**

Modern dance is one of the subjects in an exhibit of 150 theatrical sketches by **Goulda Shaw,** shown from March 14-April 26 in the Brander Matthews Dramatic Museum of Columbia Univ., among statuettes, masks, puppets, and caricatures from the Museum's permanent collection. . . . Modern dance was also the subject of CBS-TV's "Let's Take a Trip" on Feb. 3. The program visited the Juilliard School of Music to watch **Jose Limon** teaching and performing part of "Ritmo Jondo" with his group. Also featured were **Patricia Birsh** teaching improvisation and **Doris Humphrey** teaching advanced classes. It was one of the series' finest programs to date.

TOURS ABROAD

Details are in on a group of European dance tours. Fla. teacher **Phillis Kapp** announces June 22 departure for 30 parents and children. The 6-week tour includes England, France, Italy, and Switzerland, with optional ballet and modern classes in all countries . . . **Freda Miller** has organized her third "Dance Workshop in Europe," leaving N. Y. June 29. Tour is 9 weeks in Holland, Belgium, France, Switzerland, Italy, England, and Scotland, with classes with Wigman, Laban, and others; participation in the 3rd Int'l Congress of Phys. Ed. for Women; and visits to Dance Festivals . . . **Kay Perper's** "Dance Enthusiasts' Tour" leaves N. Y. June 20 for 7 weeks in England, France, and Switzerland, with study at the Royal Ballet School, and with Laban, Wigman, and Preobrajenska. They will also observe classes by Rambert, Egorova, Kschesinska, and the Ecole de Mime . . . N. Y. teacher **Eileen O'Connor** leaves June 28 for 4-week "Ballet Perfection Tour" with group.

SUMMERTIME

The **National Ballet of Canada** announces its 7th annual summer school to be held in Toronto, June 17 to Aug. 3. The company's Artistic Director, **Celia Franca,** heads the school. **Betty Oliphant** is principal. And added to the faculty are **David Adams** and **Ray Moller** of the Nat'l. Ballet. Supervised accommodations are provided for students age 10 to 18.

Rita Warne of the Toronto Ballet School announces the annual **Wilderness Ballet Camp** at Algonquin Park, Can. The season extends from July 1 through Aug. 24. The faculty features guest teacher **Leslie Edwards** of the Royal Ballet.

July 22-Aug. 2 are the dates for this summer's **Idyllwild, Calif., Dance Workshop. Merce Cunningham, Eugene Loring, Karen Burt, Lois Ellfeldt** and **Bella Lewitzsky** are on faculty.

The **Conn. College School of the Dance** at New London this summer celebrates its 10th season, July 8 - Aug. 18.

SCHOOLS AROUND NEW YORK

Viraj Amornsin, young Thailand actor-dancer, has been a student at the **Martha Graham School** . . . **Anneliese Widman** is guest teacher at the **Irving Burton Studio** where, in addition to regular classes, here is a Saturday choreographic workshop . . . **Dora Dubsky,** student of the Dalcroze System, is giving a training course for dance teachers of public, private and nursery schools in a creative approach to working with children.

Eileen O'Connor's studio recital on March 16 will have special emphasis on Irish material, since the date is so close to St. Patrick's Day . . . A puppet version of "Petrouchka" will be given at the Village Dance and Puppet Center on March

(continued on page 95)

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

This month's view of dance in the movies could aptly be sub-titled something like "Dancers Who Also Act." In two of the current films, dancers Jack Cole and Liliane Montevecchi expend a good deal more of their energies on emoting than on dancing; while in *The Happy Road,* Gene Kelly hangs up his dancing shoes entirely to devote his attention to producing, directing and starring. Since it is impossible to draw any over-all conclusions from their separate performances, it might be well to examine their contributions singly and in detail.

Jack Cole turns up in a lively, lavish and amusing M-G-M musical called *Designing Woman* playing, of all things, a dance director. It would be pleasant to be able to report that his interpretation of the harassed choreographer of a big Broadway show is persuasive, believable or even creditable. Unfortunately, that just isn't the case. Instead, he is self-conscious and awkward, as if mindful of some vast disparity between what goes on when he is really choreographing a Broadway musical and the things — based on "a suggestion by Helen Rose" — that he is called upon to do here. Cole pirouettes about a producer's office tossing bolts of colorful yard-goods in explanation of the costumes he will need for his dancers, enlivens a fashionable party by slithering through a routine that seems a forced parody of his own witty, angular dances, and finally launches into an alley fight in which he proves his physical prowess in defense of Lauren Bacall. Through all of these sequences, he seems game enough but more than a little uncomfortable.

On the other hand, in arranging the dances that embellish this light tale of a fashionable dress designer (Miss Bacall) married to a crusading sports writer (Gregory Peck), Cole again proves that his touch is as sure and adroit. In one sequence, a TV rehearsal with Dolores Gray singing *There'll Be Some Changes Made* backed by a line of male dancers, Cole actually manages to work the TV camera and its crew into the pattern of his choreography. In another, a backstage rehearsal interlude, he has devised a routine in which his own steps as choreographer are played against the dips and whirls of his chorines to form a brief but beautifully articulated whole. Although there are no fully developed production numbers in the film — merely glimpses and snatches of dance that surround the central story — still it is obvious that several of the story sequences have themselves been handled choreographically. In the grand *melée* that climaxes the picture, for example, every blow, every kick, every flung crate and collapsing body is a planned and precise movement devised and set to music.

Integrating all of this into an amusing comedy was the task of director Vincente Minnelli, one of Hollywood's ablest directors of both musicals and straight films. He achieves this difficult feat with a deftness and delicacy of touch encountered all too rarely on the screen. Both action and characters have been slightly stylized — never too obvious, never too broad. Typical is the little scene in which Peck tries to explain to his former fiancée, Miss Gray, just how he came to marry Miss Bacall. She listens sympathetically, then tips a plate of ravioli into his lap. As Minelli stages it, the effect is far closer to René Clair than to Mack Sennett. Altogether, *Designing Woman* is a bright, sophisticated farce in keeping with Jack Cole's polished dance style.

Wide-eyed Liliane Montevecchi is a young, talented dancer who was brought to this country by Roland Petit with his Ballets de Paris several years ago. After the company's Broadway season, she appeared with the same group in the dances for *The Glass Slipper,* then stayed on in Hollywood for solo work in *Moonfleet, Daddy-Long-Legs* and *Meet Me in Las Vegas* (where she danced *Nelly Bly* in the big *Frankie and Johnny ballet).* Now, although starred in *The Living Idol,* she shows that she still has a long way to go before achieving true star quality. Cast as a full-blooded Mexican Indian, she is required to carry the greater part of the picture — a strange affair in which a scientist, pursuing some theory of "racial memory," discovers that the girl becomes upset on seeing an ancient jaguar idol and determines to find out what will happen when she comes face to face with a live jaguar. To no one's surprise, she grows even more upset.

Miss Montevecchi's dance contributions to this enterprise are minimal — a lively Mexican *tepo* performed at a Yucatan *fiesta* amidst folkloristic costumes and masks, and a few moments of decorative writhing while bound to a stake in a sacrificial ceremony. Choreography credits for these two sequences are shared by Jose Silva and David Campbell. For the rest, the girl races up and down the ruins of ancient Mexican pyramids, makes apathetic love to Steve Forrest (who apathetically impersonates a *Life* correspondent), and gazes in frozen-faced horror at pictures of jaguars, statues of jaguars, caged jaguars, dream jaguars and, ultimately, a jaguar on the prowl in her living room. One has the uneasy feeling that she would still wear the same expression even if she found a Jaguar Mark VI in her garage.

The Happy Road is a happy departure for Gene Kelly, even though he doesn't dance a step in it from beginning to end. Produced in France, it is a light, engaging story in which two youngsters — Bobby Clark and Brigitte Fossey — make their way from Switzerland to Paris in order to join their respective parents. Meanwhile, the parents — Gene Kelly and Barbara Laage — are in hot pursuit of their elusive off-spring to get them back to school in Switzerland. It is the old chase pattern, but brightened considerably by the kiddies' clever stratagems in throwing both parents and police off their trail. The children are wonderful, the French countryside, breath-takingly lovely, and Kelly as director has managed to infuse the entire picture with the same verve and bubbling vivacity that characterize his dancing.

THE END

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Tuesday Eve., April 23 COPPELIA (3 Acts), DON QUIXOTE PAS DE DEUX, SCHEHERAZADE

Wednesday Eve., April 24 LES SYLPHIDES, HARLEQUINADE*, RAYMONDA

Thursday Eve., April 25 THE MIKADO*, HARLEQUINADE, GAITE PARISIENNE

Friday Eve., April 26 SWAN LAKE, PAS DE DEUX CLASSIQUE, SOMBREROS*, LE BEAU DANUBE

Saturday Mat., April 27 COPPELIA (3 Acts), DON QUIXOTE PAS DE DEUX, GAITE PARISIENNE

Saturday Eve., April 27 SOMBRERROS, LA DAME A LA LICORNE, PAS DE DEUX CLASSIQUE, THE MIKADO

Sunday Mat., April 28 LES SYLPHIDES, PAS DE DEUX CLASSIQUE, HARLEQUINADE

Sunday Eve., April 28 LES SYLPHIDES, THE NUTCRACKER (2 Acts), RAYMONDA

Monday Eve., April 29—no performance

Tuesday Eve., April 30 HARLEQUINADE, THE MUTE WIFE, GAITE PARISIENNE

Wednesday Eve., May 1 LES SYLPHIDES, DON QUIXOTE PAS DE DEUX, LA DAME A LA LICORNE, GAITE PARISIENNE

Thursday Eve., May 2 GISELLE (2 Acts), DON QUIXOTE PAS DE DEUX, SCHEHERAZADE

Friday Eve., May 3 SWAN LAKE, CIRQUE DE DEUX, COPPELIA (3 Acts)

Saturday Mat., May 4 SWAN LAKE, THE NUTCRACKER (2 Acts), LE BEAU DANUBE

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LOOKING AT TELEVISION

WITH ANN BARZEL

Ed Sullivan once more establishes his position as a host to the dance. Lining up Jose Greco just as he arrived from a European tour, signing Hungarians Kovach and Rabovsky when Hungary was in the news, and showing the Ballet Basque before they started on their American tour is typical of the topicality of Sullivan.

Greco danced magnificently. His fine personal quality came across very well. Technically he seemed better than for some time, as he jumped on and off a table with lithe ease and dashed through a crackling number. He was flanked by members of his company, including the Bronze Gypsies, who now are four — all small, dark and very intense.

The Szonys, after going their separate ways, appeared together again on a Sullivan program recently. Their personal relations are their own business, and we don't know whether the resumed partnership includes speaking — we've heard the opposite — but they are dancing in admirable communion. Their music again is the *Rose Adagio* from Tchaikovsky's *Sleeping Beauty*. The pompous climaxes of the music, the attention-rousing crescendos are suited to a routine of marvels. And as performers the Szonys have the requisite elegance and assurance. Gisela has poise and line, and when she and Francois go into a series of pirouettes together or separately, one knows acrobatics can be dancing.

Another acrobatic duo seen recently is Chiquita and Johnson, who appeared on Paul Winchell's circus show. Chiquita's toe shoes may disturb the purist for a moment, but she has correct balletic placement, a lovely arabesque and attitude. Her poses way up in the air have better line poised on point. Chiquita's tricks make nice pictures. If they could be arranged with better connecting movements and perhaps some central idea, this could be one of the finest acrobatic acts on view.

Wide Wide World's Dave Garroway drops in on dance activities quite often — not surprising when one recalls his pioneering *Garroway-At-Large* program which had inventive dancing (by Jimmy Russell) not yet equalled in later-day television. On Jan. 6, a visit to New York's High School of Performing Arts showed Hanya Holm visiting with dance students who had learned one of her dances from Labanotation. The same program was in Texas on Feb. 3. They bragged about many things, but had only a line (very long, to be sure) of chorus girls to represent dance.

Herbert Ross was credited with the excellent numbers danced by the group of seven men on the *Jerry Lewis Show* of Jan. 19. Lewis proved no slouch as he kept up with a soloist in a difficut tap routine.

Spectaculars have been neglecting dance, and musicals without dancing are glaringly unspectacular. However, there was John Butler's 4th of July *Picnic Ballet* in *Ruggles of Red Gap*. It featured male dancers as firemen with particularly imaginative use of a ladder.

Bolstering stars of other media is one of the chores good dancers are wasted on. Janet Blair is a charming comedienne, but we would prefer to see the excellent boys in Ted Cappy's group on *Caesar's Hour* dancing, rather than lifting the lady.

Name actors making personal appearances are usually safer doing skits, or even singing — dancing is for professionals. We are sure Debra Paget has studied dance, but she is hardly of soloist caliber, as demonstrated by clumsy footwork she did in a modern jazz number with two really good performers on Winchell's Dec. 21 show.

On the Jan. 25 *Bob Hope Show*, Betty Grable danced with a dozen boys and girls to *Halleluiah, Come On Get Happy* and proved she is a poor dancer.

The *Mickey Mouse Club* should be getting gratitude from the dance schools of America. The frequent and consistent good dancing of the youngsters must be inspiring dance aspirants everywhere. Choreographer Tom Mahoney often comes up with clever ballets — witness the *Basketball Ballet* of Dec. 31. The characteristic bits of dance for the signature of Fun with Music are very good. Guest tap dancer Bobby Wagner, introduced by the Mouseketeers on Jan. 25 as the pride of Dayton, Ohio, is certainly a talented little boy. He danced recognizable impersonations of Pat Rooney, George M. Cohan, Donald O'Connor and Bill Robinson, and then topped it with one of his own routines, more difficult and smoother than the rest.

The stories about mistreatment of dancers by television's brass and non-com's are multiplying. We have often in the past lamented the lack of dance talent on amateur shows. It does seem incomprehensible in the face of all the eager dance students in America. Even discounting ninety per cent of them as impossible, that still leaves a considerable amount of talent that could honestly please. Perhaps experiences like that related by teacher Galina Deinitzin of Brooklyn help explain. Two of her pupils, after placing first in a number of preliminary contests, auditioned for a network amateur hour and were chosen to appear. Their number was a light comedy dance on point. After the acceptance, a hint was dropped that perhaps the girls should do their dance in tap shoes. Several times the young people were scheduled and listed, but each time last-minute excuses were made and tap dancers substituted. Months went by and the *Easter Parade* music was changed, appropriately to the season, to *Rudolf, the Red-Nosed Reindeer*. After still more postponements and cancellations, Mme Deinitzen decided the children had been tortured enough and dropped the matter.

Too often artists in the upper echelons put up with dance illiterates. On Feb. 8 Nina Novak and Alan Howard were among stars of the Ballet Russe company interviewed backstage at the San Francisco Opera for *Tonight*. To show how conversant he is with the art, the interviewer asked Howard to demonstrate a *tour jeté* (that's a term that's supposed to make people think you know a lot about ballet). The dancer politely tried to comply in a few square feet of space and the results were, of course, embarrassing. *THE END*

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REVIEWS

BY DORIS HERING

New York City Ballet
New York City Center
January, 1957

During its ten-year history, the New York City Ballet has developed only one dramatic choreographer — Todd Bolender. Although he is a man of deep sensitivity, the quality of his work varies more widely than necessary. The fact that he occasionally becomes mired in sentimentality could probably be tempered by a more consistently interested artistic management. Certainly a choreographer who is capable of a fine-spun ballet like *The Still Point* could have found a similar discipline in his new work, *The Masquers* (Poulenc).

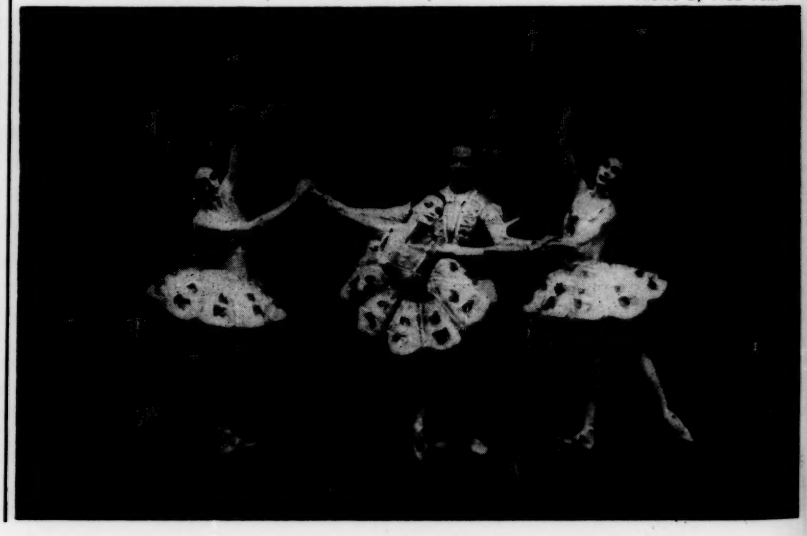
As it was, *The Masquers* turned out to be a ballet-tabloid. Its story of a girl who lost her life through fidelity to a cad, and of the cad's regeneration through guilt, did not elicit compassion. It lacked philosophical perspective.

The opening of the ballet was its most effective moment. A restless crowd shifted from side to side flexing their feet. A gentle girl (Melissa Hayden) emerged through the center of the crowd, and a boastful soldier (Jacques d'Amboise) strutted about. The two were left alone. As she knelt, he kicked her. And thus entered a disturbing note of literalness that was never to be relinquished.

(continued on page 65)

Yvonne Mounsey, Melissa Hayden, Jonathan Watts, and Diana Adams in Balanchine's new "Divertimento #15" (reviewed in Feb.)

Photos by Fred Fehl



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IN THIS ISSUE

9 Dance in the Movies *Arthur Knight*
11 Looking at Television *Ann Barzel*
12 Reviews *Doris Hering*
14 DANCE Magazine Annual Awards
18 New York-London Round Trip *David Vaughan*
21 Boris Romanoff: In Memoriam *Thalia Mara*
22 "Choreography" *Agnes de Mille*
28 In The News: A Pictorial
30 The Mexican Dance Scene Today *John Fealy*
34 An Actor in the House *Doris Hering*
37 An Experiment in Cooperation *Ezra Laderman*
38 Brief Biography: Hit Parade Dancers *Freyman-Goodman*
42 Dance Therapy for Polio *Dr. Shailer Lawton*
45 The Girls of Samos
46 Ivy House Inspires Ivy Hall
48 Folk Dance "Trademarks" *Herman-Hawthorne*
49 YD Stories of the Ballet: Giselle *Woody-Thomson*
51-58 BALLROOM U.S.A.
Back to Dancing, *Anthony Riccio;* Calypso Bandwagon, *Dorothea Duryea Ohl;* More on Calypso, *William Como;* Dancing for Cadets, *Leonard J. Tropin;* Ballroom Dict., *Dorothea Duryea Ohl.*
76 Transatlantic Consultation: ballet anatomy: Part III *Parks-Sparger*
82 Handbook of Stagecraft: Preparing a Recital, cont. *Tom Skelton*
87 Talk of the Trade *Toni Holmstock*
90 Tap Series: Hops and Slaps *Paul Draper*
92 Ballet on Record
93 Shopping Guide

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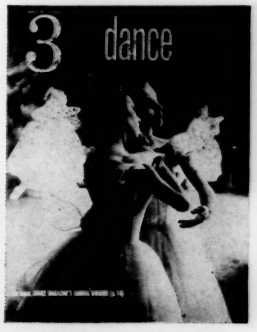

on the cover . . . Members of the National Ballet of Canada in a moment of the lyric beauty of Fokine's "Les Sylphides." The Canadian troupe, currently on an extensive tour of the States, appear at the B'klyn Academy of Music on Mar. 30 with two programs new to the New York locale. Photo by JERRY DANTZIC.

294

DANCE MAGAZINE'S

to two pioneers in bringing the art

TO
MARTHA GRAHAM

WHO CREATED A BOND WITH THE ORIENT THROUGH THE MEDIUM OF DANCE

1956 was a year in which the dance once again reached out across geography to speak the universal language of art. DANCE Magazine presents its awards to two members of the dance profession who in that time vitally contributed to this achievement—one at home, the other abroad. Both these artists are held in highest esteem by their colleagues, not only for their respective talent, influence, and "infinite capacity for detail," but also for their humility towards ever-elusive, ever-demanding goals.

Martha Graham, dancer-teacher-choreographer, has, for almost three decades, been a creative force in the molding of

ANNUAL AWARDS

of dance before vast new audiences

TO
AGNES DE MILLE

WHO PROJECTED A SERIOUS
CONCEPT OF DANCE
TO THE AMERICAN
TELEVISION AUDIENCE

the American concert dance. Thanks to the sponsorship of the State Department's International Exchange Program, as administered by the American National Theater and Academy, Miss Graham was able to bring her works and company to ten countries of the Orient, where she had extraordinary success in communicating the oneness of human experience. Diplomatic reports indicate that her tour was of major importance in creating respect for the United States.

Agnes de Mille, dancer-choreographer-writer, has made her influence felt in the ballet, on Broadway, and through Hollywood. In addition she has the gift of communicating the heartbeat of dance with the written word, and more recently she revealed still another capacity. Her February and December hour-long illustrated narrations on the dance on the Ford Foundation's Omnibus program, ABC-TV, were successful in attracting the attention of television audiences, estimated at twelve million for each program, to serious dance.

The formal presentation of DANCE Magazine's handsome silver "Rudy's" was made at a press reception in the Crystal Room of the Plaza Hotel on February 19. Photos and description of the presentation ceremony will appear in the April issue.

Above: At the airport in Calcutta Martha Graham greets and is greeted by famed Uday Shankar. Acclaimed by leading artists, statesmen and enormous audiences everywhere they went, Miss Graham and Co., under the sponsorship of the State Dept.'s International Exchange Program, appeared in Japan, the Philippines, Thailand, Malaya, Indonesia, Burma, Pakistan, India, Ceylon and Iran in a three and a half month tour which ended in February, 1956.

In addition to the Graham company's visit to Asia, the Exchange Program has also backed foreign tours by the American Ballet Theatre, the New York City Ballet, the San Francisco Ballet, Jose Limon and Co., and American Indian dancer Tom Two Arrows. Other dance tours are being planned under the same auspicious sponsorship.

MARTHA GRAHAM

CURRICULUM VITAE: Born Pittsburgh, Pa.; brought up in Santa Barbara, Calif., where family moved when she was ten. While in high school saw a performance by Ruth St. Denis and enrolled in Denishawn school in L. A.; quickly rose to soloist rank in Denishawn companies. Had lead opposite Ted Shawn in his Aztec ballet, *Xochitl*. Left Denishawn 1923; appeared in two editions of John Murray Anderson's *Greenwich Village Follies*. Headed dance dept. at Eastman School of Music, Rochester, N. Y. Graham's own modern dance style first seen at her N. Y. C. concert debut 1926.

Important early appearances: N. Y. C. productions by Neighborhood Playhouse of *Ein Heldenleben* (1929) and *A Pagan Poem* (1930); Stravinsky's *Le Sacre du Printemps* (1930), opposite Massine, with Stokowski and Philadelphia Orchestra, in Philadelphia and N. Y. C.; opening bill of Radio City Music Hall (1932). Many tours of U. S. as soloist and with co.

Some major works: *Frontier, Primitive Mysteries, El Penitente* (Louis Horst); *Every Soul is a Circus* (Paul Nordoff); *Letter to the World, Deaths and Entrances* (Hunter Johnson); *Appalachian Spring* (Aaron Copland); *Herodiade* (Paul Hindemith); *Dark Meadow* (Carlos Chavez); *Cave of the Heart* (Samuel Barber); *Errand into the Maze* (Gian-Carlo Menotti); *Night Journey* (William Schuman); *Seraphic Dialogue* (Norman Dello Joio).

Productions have been commissioned by Coolidge Foundation in Library of Congress, Ditson Fund of Columbia U., Louisville Orchestra, Juilliard School of Music, Katharine Cornell Foundation, B. de Rothschild Foundation. 1st dancer to receive Guggenheim Fellowship, which she was awarded twice.

Perhaps the greatest number of Americans became acquainted with her name not through her dancing, but as the mysterious "Miss Hush" in her radio appearances for the March of Dimes in 1948.

Has been on faculties of Neighborhood Playhouse, Sarah Lawrence College, New York U., Connecticut College, Juilliard School of Music. Heads own school in N. Y. C.; plans to establish a branch this fall in Jerusalem.

Toured Europe in 1954. Her co. was 1st American dance group to tour Asia and Near East under auspices of State Dept.'s International Exchange Program and ANTA.

Above: Agnes de Mille and group in a last-minute space rehearsal before ABC-TV's Dec. 30 "Omnibus" program (see pp. 22-27). While television has, in general, failed during this past year to pursue its exploration of the art of the dance, the Ford Foundation-sponsored Sunday evening "Omnibus" telecast has, on the contrary, made possible the two shows written, narrated and staged by Miss de Mille. As a result of enthusiastic public response, "Omnibus" is continuing in this direction. On March 24 Agnes de Mille and attorney Joseph N. Welch, respectively representing the dance and the law, will take up the Lizzie Borden murder case. Following a dramatization of factual materials, the program will feature a TV version of the ballet "Fall River Legend." Still another de Mille dance presentation is planned for the future — this one on the developments of modern concert dance.

AGNES DE MILLE

CURRICULUM VITAE: Born N. Y. C.; granddaughter of economist Henry George, daughter of film producer-director William C. deMille, niece of Cecil B. deMille. Married to Walter Prude, Hurok exec. Son, Jonathon, age 10. Grew up in Hollywood; cum laude graduate of U. of So. Calif. Decided on dance career after seeing Pavlova performance. Early ballet training with Theodore Kosloff; later with Marie Rambert, in whose company she created roles in several of Tudor's early ballets. First "paying job" with London musical *Nymph Errant*. Sporadic concert tours as dancer, with and without group, 1929-1940, England, Denmark, France, and U. S. On faculty of Ballet Arts, N.Y.C.

First major ballet production was *Black Ritual*, which featured Negro unit of Ballet Theatre, 1940. Since then has created works for Ballet Theatre, Ballet Russe de Monte Carlo, Jooss Ballet. Among these are: *Three Virgins and A Devil* (1941), *Rodeo* (1942), *Tally-Ho* (1944) and *Fall River Legend* (1948). Has appeared as guest artist in most of her ballets.

Among other choreographic ventures: Broadway musicals — *Oklahoma!* (1943), *One Touch of Venus* (1943), *Bloomer Girl* (1944), *Carousel* (1945), *Brigadoon* (1947), *Gentlemen Prefer Blondes* (1949), *Paint Your Wagon* (1951), *Girl in Pink Tights* (1954). Movies — *Romeo and Juliet* (1936), *Oklahoma!* (1955).

Directed B'way productions of *Allegro* (1947), *The Rape of Lucrecia* (1948) and *Out of This World* (1950).

The Agnes de Mille Dance Theatre, featuring Gemze deLappe, James Mitchell, and other prominent soloists, toured U. S., 1953-54.

TV: Choreographed *Bloomer Girl* (1956). Wrote, narrated and directed two hour-long dance programs for *Omnibus* (1956) — more being planned.

Author of the autobiographical best-seller *Dance to the Piper* — several editions, including paper-back; translated into four foreign languages. Two more books due soon, one of which to incorporate the *Omnibus* scripts. Has also written numerous magazine articles for *Vogue*, *The Atlantic Monthly*, the *N. Y. Times Magazine Section*, etc.

Named Woman of the Year by the Press Women's Assoc., 1946. Honorary degrees from Mills, Russell Sage and Smith colleges. Many awards include the N. Y. Critics Award for three years and the Donaldson Award for four.

NEW YORK-LONDON ROUND TRIP

BY DAVID VAUGHN

Roger Wood

"The conservative temper of British ballet, while wary of experiment, can still produce great works, such as Ashton's serene and mature masterpiece 'Birthday Offering'" (above, with Michael Somes and Margot Fonteyn at center).

"Look, stranger, on this island now . . ."
W. H. Auden

After living in America for five years I recently returned to London, my native city, and spent a year there. Now that I am back in New York the contrast between the two cities is vivid — New York cosmopolitan, ever-changing, a little brash, impatient, immature, yet exciting; and London the center of a dwindling empire, reluctant to accept change, dignified, shabby, yet comfortable and relaxing. Speaking in generalizations, we may as well go on to say that the American goes to Europe in search of the past, while the European comes to America in search of the future. Neither, of course, always gets quite what he bargained for, and in any case the problem is that if one is to live successfully *in the present* he must be able both to recognize and preserve what is valuable in the achievements of the past, and to make constructive efforts to shape the future.

Whatever truth there is in these generalizations — and some degree of truth persists in the most threadbare of platitudes — applies equally to the dance scene, the British and the American. Many people feel that most of Britain's current economic and political difficulties arise from a refusal on the part of those in authority to face the fact that we are no longer living in the 19th century. In British ballet there is evidence of a somewhat similar attitude in the exaggerated importance attached to "tradition" and to consolidating past achievements as a means of "safe-guarding tradition." The word is habitually used rather vaguely, and it sometimes appears that the vital distinction is not always made between what is a valid lesson to be learned from the past and what is a mere shibboleth.

I have been asked, since I came back to America, what new directions and developments I found to have taken place in British dancing in the five years I was absent from London. The questioner naturally supposed that in that length of time *something* must have been happening, and was incredulous when I answered that the only significant development was that there were a few new choreographers. Of these, only two have succeeded in making works for the British ballet companies: Michael Charnley, who has made two or three for the Festival Ballet, and Kenneth MacMillan, who emerged from the Sadler's Wells organization and has therefore been able to make most of his ballets so far for their two companies. The other new British choreographers have to struggle as best as they can for the few opportunities that are open to them. Commercial choreography (TV, movies, and musicals) is even more strictly in the hands of a few well-established (and on the whole played-out) individuals than it is here in

a native chides the "tea-cup gentility" of English ballet

the U.S. There is virtually no outlet for their serious choreography now that the Ballet Workshop has given up.

Modern dance in England is almost entirely restricted to its educational manifestations. There are no regularly performing modern dance groups in London, and very few performing irregularly. The British public is apparently basically antipathetic to the modern dance. Unlike the States, there is no indigenous modern dance movement. Whatever modern dance there is has been transplanted from Central Europe and has never succeeded in taking root. One teacher, Audrey de Vos, has attempted to evolve a modern method of her own, but this is largely used by her as an auxiliary to her ballet classes (also somewhat unorthodox) and although it has produced remarkable results in her students, it has so far not been used as a form of theatrical expression. (Beryl Grey, now an ex-Sadler's Wells ballerina, has been able to apply some of Miss de Vos' ideas to the interpretation of classic roles with richly textured results).

Naturally, many dancers are anxious to acquire some kind of "modern" technique if only to equip themselves to dance in imported American musicals. As a result, jazz classes are springing up everywhere, just as they do here. British dancers have long since proved their ability to perform the choreography of de Mille, Holm, Robbins, Kidd, and the rest, but one rather unwelcome development to my mind is that British commercial choreographers are all now trying to copy Jack Cole, and British TV programs fairly bristle with numbers in which four young men prostrate themselves before a young woman in a sexy dress who indicates her lack of interest in their attentions by kicking them in the face, etc. All this is about as convincing an imitation of American models as the men's wear in the Charing Cross Road or the nasal accents of British "pop" singers, and is evidence no doubt of the disturbing tendency towards voluntary self-Americanization now prevalent not only in England but all over Western Europe. (Disturbing, that is, because it is symptomatic of a certain decline in European vitality—particularly since too often it is the less desirable aspects of American civilization that are emulated).

It is one of the jobs of the artist to be ahead of his time. In some cases the arts in Britain are only now beginning to catch up with contemporary life. Thus, a decade after the end of hostilities, the British theatre has recently produced the first British post-war play, John Osborne's *Look Back in Anger*. The British cinema, after spending ten years making films dedicated in the main to demonstrating how quaint and lovable the British are, recently showed a welcome sign of vitality in the independently made films shown under the title "Free Cinema," such as Lindsay Anderson's *O Dreamland* and Lorenza Mazzetti's *Together*. Should there not be some corresponding manifestations of the contemporary spirit to be found in British dancing?

In comparison with New York, the London public is conservative in its tastes, although fairly knowledgeable. Londoners have had unparalleled opportunities for seeing dancing of practically every kind. Last year in London one could see companies from Africa, America, China, France, Hungary, India, Soviet Russia, and Spain, as well as the British companies. All of these commanded enthusiastic public response. At Covent Garden one is frequently exasperated by the indiscriminate applause of the more vociferous majority, especially in the upper reaches of the house, but it must be remembered that there is also a sizeable minority of balletgoers who are extremely expert and discerning. These are the people who saw the quality of such diverse visitors as the New York City Ballet and the Martha Graham Company — in contrast to the majority of the public, who stayed away, and the critics, who appear to be content to be ignorant of the modern dance and blind to the beauties of Balanchine's choreography.

For the London public, which is continually being reminded by the critics of the achievements of Diaghilev, ballet is still a major art. They still expect a ballet to be a theatrical collaboration between a choreographer, a composer, and a painter — dancing by itself is felt to be "not enough." The New York public, on the other hand, can accept dancing for its own sake — though the automatic applause given to *any* set (even one as ugly as Beaton's for *Swan Lake)* would suggest that they do become rather bored with non-existent decors and costumes designed by a dressmaker. But the New Yorker's love for dancing, even if this is sometimes an indiscriminate admiration for mere technical display, means not only that the New York City Ballet can run for a long season here, but also that this city can muster such a large and enthusiastic audience as recently attended Merce Cunningham's concert at Brooklyn. It is unlikely indeed that a program so uncompromisingly devoted to absolute dancing as Mr. Cunningham's would attract any kind of audience in London.

The conservative temper of British ballet, while wary of experiment, can still, of course, produce great works, such as Ashton's serene and mature masterpiece *Birthday Offering*, and provide a background for great dancers. And certainly it is important that young dancers should have the opportunity to dance in the great classics of ballet.

However, the danger is that the Sadler's Wells organization — especially now that it has received its royal charter — will become the "official" ballet company and school. There are many who doubt that the company has yet reached a stage of development where this unquestioned authority is justified — certainly not without a strong "opposition," which does not exist at the moment. (The Ballet Rambert, which has such a magnificent repertory, and which has always been the source of what is most adventurous in British ballet, has too many financial problems to fulfill this function now. The Festival Ballet, in spite of some magnificent dancers, a large following, and much potentiality, lacks a positive artistic policy. Apart from

(over)

these two and the newly named Royal Ballet, there are no other regularly performing companies in all of Britain at the moment — the only other performance activity consists of occasional presentations by ballet clubs).

When the Sadler's Wells does attempt a "modern" subject, the result is apt to be rather old fashioned, like Rodrigues' version of *The Miraculous Mandarin* and MacMillan's *Noctambules*, both of which have pronounced overtones of the expressionist German cinema of the 1920's. At the same time, MacMillan is one choreographer who does have a certain feeling for the spirit of the times. His work has an individual flavor, a sympathy for our lonely young people, and this, plus the fact that, like Ashton, he is that rare thing in British ballet, a *dance* choreographer, makes his arrival the most hopeful event in British ballet for some time.

MacMillan's work at any rate proves that it is possible to express a personal, contemporary vision within the traditional framework of ballet-making as established in the West by Diaghilev. This does not wholly remove one's misgivings about the "aura of officialdom" that surrounds the Royal Ballet, with its emphasis on the full-length classics, the Theatre Ballet, and the School. The School seems to lay its emphasis on academic correctness and technical precision rather than dance quality — musicality, fluidity of movement, expressiveness, and so on. Yet the syllabi laid down by it and by the other "official" organization, the Royal Academy of Dancing, are the gospels according to which ballet is taught in schools all over the world. Even the RAD examinations are now being introduced, though it has yet to be proved that the proficient execution of prescribed classroom exercises is necessarily the best touchstone by which to judge a dancer.

The Theatre Ballet used to serve two very important purposes: it was a proving ground both for young dancers who aspired to the first company, and for young choreographers. The first of these it has admirably fulfilled — indeed, the quality of the company has been somewhat diminished by the promotion of several of its best dancers. The repertory of the company, however, is coming to somewhat resemble a pocket edition of that of the first company — among the most recent additions were new productions of *Giselle* and the inevitable *Coppélia*.

The Theatre Ballet is justifiably proud of having discovered MacMillan, yet one is uncomfortably aware that there is a tendency in British ballet to be rather complacent in this matter — once a generation of dancers has produced two or three choreographers, it is felt to be unnecessary to encourage the development of more. It will be to the eternal discredit of Britain that Antony Tudor had to come to the States to make his large-scale works, yet this situation seems to have repeated itself again in the case of Walter Gore and Frank Staff, two brilliant choreographers who have also been obliged by the lack of interest shown in their work in England to seek opportunities overseas. (The most distressing aspect of an evening of ballets by student choreographers at Sadler's Wells last year — the only performance of its kind that took place during my stay in England — was not the immaturity and unoriginality of most of the works shown, but the clear evidence that these beginners had been given no guidance by those in authority).

It is true, of course, that the young choreographer everywhere has always an uphill struggle — he has to learn that the directors of companies will be either apathetic or afraid of financial risk, and that the most influential critics will ignore his efforts. Nevertheless, in New York young choreographers are giving or preparing to give concerts on every side; in London activity on this level is virtually at a standstill.

This is a most disturbing state of affairs, since tomorrow's traditions are formed by today's experiments. There is no denying that on home ground the Royal Ballet often has a kind of tea-cup gentility — one sometimes feels that the company has become a branch of the Civil Service. This tendency will no doubt become more marked unless the directors of the company permit the younger choreographers a greater freedom to experiment. Even so, it is fairly evident that British dancing will continue to develop within the limits of ballet tradition, and it is very likely that one influence that the visit of the Bolshoi Ballet will have on British ballet will be to confirm it in its tendency towards the dramatic. It must be admitted that this is the way the British national character seems to want to express itself in dancing. (In New York there is plenty of opportunity to become bored with the other kind of ballet. A well-balanced diet, naturally, consists of both dramatic and non-dramatic ballets).

But the basic problem that faces British ballet at the moment is to find a way in which it can move towards a more contemporary kind of expression. The danger is that some elements of what one may call "official ballet policy" — whether in teaching, performing, or making ballets — will become established as canonical before they have really had to stand the test of time.

Most of the best traditions just grow — they cannot be forced into being. This was one of the most salutary lessons of the Bolshoi Ballet's recent English visit. While it was evident, of course, that the artistic climate in Soviet Russia is even less friendly to experiment than in Britain, nevertheless, (despite unwieldy and sometimes tasteless productions) one could see what it means to have a tradition that goes back some 150 years. For the Soviet dancers the classic dance is a living, breathing thing — there is nothing stuffy or academic about it: the theatre is a part of life and not a museum. Compared to that, British ballet, whose history is after all very brief, reveals its immaturity and reminds us that it could well enjoy its youth more adventurously. *THE END*

BORIS ROMANOFF . . . *IN MEMORIAM*

BY THALIA MARA

With the passing of Boris Georgevitch Romanoff the dance world has lost the last of the ballet masters trained in the Maryinsky-Diaghilev era — a ballet master in the traditional sense of the word: choreographer and master of the art of ballet.

The loss is truly grievous. For here was a man who loved the dance, whose enthusiasm for the art never waned and who devoted his life to his ideals.

Born in St. Petersburg, Russia in 1891, the son of the wardrobe mistress of the Maryinsky Theatre, Boris Romanoff entered the Imperial Ballet school in 1900 and graduated in 1909. Among his teachers in the Imperial School was Michel Fokine whose ardent disciple he became. Upon graduation he entered the ballet of the Maryinsky Theatre, as was customary, in the corps de ballet. He very quickly rose to the rank of soloist and from 1910 to 1914 also worked with the Diaghilev company. It was for this company that he choreographed his first ballet in 1912, *The Tragedy of Salome*. In 1913 he choreographed his first opera ballet *Le Rossignol* by Stravinsky for the Paris Opera.

From 1914 to 1917 he staged the ballets for eighteen operas at the Maryinsky Theatre as well as several ballets, among them *Pierrot and Masques, The Prince and the Swineherd* for the Maryinsky Theatre and *Andalusiana* for the Theatre of Musical Drama, also in St. Petersburg. During this period he was named Ballet Master of the Maryinsky Theatre and also participated in the development of the Leeteying Theatre Miniature in St. Petersburg.

After the Russian Revolution in 1917 he was elected Director of the Maryinsky Theatre by popular vote of the artists of that institution.

In 1921, having become convinced of the futility of life in Soviet Russia, he planned a way of escape. He organized a tour of Russia, south to the Roumanian border where he hoped to be able to cross over to the western world. With himself, his wife, Helene Smirnova — ballerina of the Maryinsky Theatre — and Anatole Oboukhoff as leading dancers, the troupe worked its way to Odessa. Here they were able to bribe the local peasants with all the money and jewelry they possessed between them, to aid them to escape. Wrapped in burlap sacks they were concealed among heavy logs on a cart which was to transport the logs across the border. Suffocating and nearly crushed by the weight of the logs the dancers were nearly discovered by the border guards who stuck their bayonets repeatedly into the cart's load — fortunately into the real lumber! At length the cart, with its precious human cargo, was permitted to cross to safety.

Arrived in Paris, Mr. Romanoff set to work to found his Romantic Theatre, which became famous in Europe. This traveling troupe for nearly five years danced in France, England, Germany and Spain.

In 1925 he was invited by the management of La Scala in Milan to become its choreographer, and during several subsequent seasons there he staged *Petrouchka* as well as many other ballets. In 1928 he was engaged by the Teatro Colon in Buenos Aires and spent several seasons there choreographing ballets, opera ballets and divertissements. It was here, in Buenos Aires, that he lost his wife Mme. Smirnova, who died of a blood disease.

Shortly after the death of Diaghilev in 1929, Mr. Romanoff helped Col. W. de Basil to form the Ballet Russe de Monte Carlo. For this company he choreographed *L'Amour Sorcier, Pulcinella* of Stravinsky and *Shoute* of Prokofieff.

In 1938 he was invited to become Ballet Master of the Metropolitan Opera in New York. Shortly before coming here to take up his new post he remarried.

He remained in his position as Ballet Master of the Metropolitan until 1942. After a period of several seasons, during which he choreographed ballets for the International Ballet of Marquis de Cuevas, the Foxhole Ballet, and Ballet for America, he was recalled to the Metropolitan in 1945 and remained until 1949.

Ballet Master Boris Romanoff (1891-1957)

In 1948 Mr. Romanoff became an American citizen.

He was much beloved in Italy. For over twenty-five years he was connected with the Teatro Real in Rome, La Scala in Milan, Teatro Reggio in Turin, and theatres in Florence and Verona.

At the war's end he again returned to Italy where he staged works for La Scala and the Teatro Real, his most recent being full-length productions of *Sleeping Beauty* and *Nutcracker*.

His latest ballet *Harliquinade* was finished only last month. Staged for the Ballet Russe de Monte Carlo, with leading roles danced by Alicia Alonso and Igor Youskevitch, it will be presented by this company during its New York season at the Metropolitan in April.

In all Mr. Romanoff created some fifty original ballets as well as a number of adaptations of old works.

Last year he was honored by election to the French Academie Choregraphique.

Although he lived for sixty-five years, nineteen of these among us in America, and although his life was rich and full, he had given only a part of the inspiration and knowledge which were his before his

(continued on page 60)

On the evening of December 30th, 1956, ABC's nationwide TV network sent out over the airwaves the weekly Omnibus program. Sponsored by the Ford Foundation, Omnibus has the distinction of being a highly literate, ninety-minute show with an audience estimated at twelve million viewers. The December 30th show was entitled "Choreography," and on it a company of twenty-seven ballet dancers, selected by choreographer-dancer-author Agnes de Mille, assisted her in an hour-long exploration of the theme. The program resulted from the success of a passionate, idealistic exposition of "The Art of Ballet," which Miss de Mille had guided on an Omnibus program last February 26th (see April '56 issue).

While television has seen a great deal of theatre-type, or "commercial" dance, dance as an art form, which would appear to be a natural for such a thoroughly visual medium, has been unaccountably neglected or, at best, used only erratically. Therefore special historic importance is attached to those two Omnibus dance programs. Still another is scheduled for March 24. This one is to be based on Miss de Mille's ballet "Fall River Legend," the story of New England's Lizzie Borden, who, in 1892, murdered her father and step-mother. The program will be shared with famed attorney Joseph Welch, who will talk about the legal aspects of the case, while Miss de Mille will discuss the transmutation from a literal situation to an artistic form. After a dramatic reconstruction of the trial, "Fall River Legend," with Nora Kaye and other members of Ballet Theatre in the leading roles, will be presented—one of the handful of complete ballets ever to be seen on American television.

On the December 30th telecast, Miss de Mille was again the author of the script, the narrator, and that essential spark of energy that both made the program exist and made it come to life. The mass audience she addressed has had little knowledge and apparently a minimum of interest in the subject of choreography. The very word was almost unknown to the public until the last decade—specifically, until Miss de Mille's choreography for the sensational Broadway production of "Oklahoma!" made it household talk.

The latest Omnibus dance program attempted a gargantuan task. The responsibility for the combination of education and entertainment was dangerous, enormous, and only someone of Miss de Mille's stature would have attempted it. What she courageously did with the time and facilities allotted to her was a success, bringing forth an emphatic wave of positive response from critics and laymen throughout the country. No other person could or would have handled the material in the way she did. It was shaped inevitably by Miss de Mille's personality, her extensive knowledge and background. It had the stamp of her ever-present originality. And it also had some curious aspects and foreshortenings.

Our interest in the presentation was great, and so was our curiosity as to how it had taken the form it did.

So, with honest interest, we asked Miss de Mille if she would tell us just what factors, what forces, and what ideas helped shape the December 30th program. We are delighted to publish her response.

L. J.

"CHOREOGRAPHY"

BY AGNES DE MILLE

Behind the scenes with the *Omnibus* December 30th program

It was the aim of this program, its chief and sole aim, to show what can lie behind gesture, to help the ordinary interested person to recognize design in visual time-space patterns, whatever their form or genesis. In other words, to help people learn how to watch dancing.

In attempting a subject of this scope and overwhelming inclusiveness, the chief problem was obviously one of exclusion. In fifty-four minutes no one could present a history of great works or dance styles. I tried scrupulously to avoid hair-splitting about aesthetics—there is nothing duller, and I am no expert in this field. Since the television audience embraces millions, the majority lacking special knowledge about dancing, it was necessary to define in simple terms, to be brief, and whenever possible to be sprightly. I rewrote the script in its entirety six times—and revised even on camera. Lines which read well do not necessarily talk well, and lines spoken to music and to dance rhythm have to be phrased specially. None of this in any sense involved talking-down; rather it enforced clarification. It became a highly stimulating and revealing exercise to me and to my colleagues, and as we began organizing the material, certain surprising facts and trends were revealed.

But the greatest problem was illustration—and although New York is probably the dance capitol of the world, this problem nearly threw us. We were faced with the total lack of an available ballet company for the necessary period throughout December. Ballet Theatre was in Rome, and with all of Tudor's works and two of Robbins' best: The City Center Ballet was performing every night and twice a day on that weekend:

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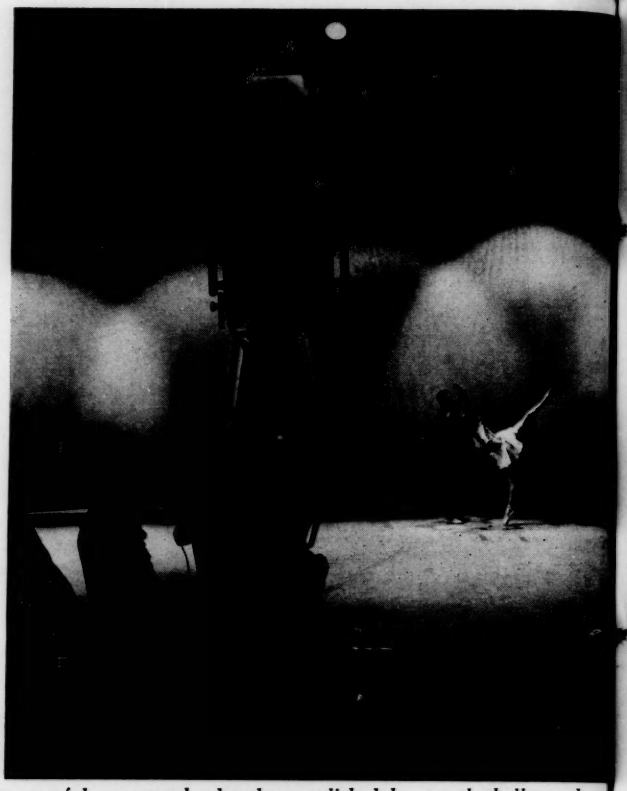
"The elements of dance are space — time — human bodies." At right: Agnes de Mille and Gemze de Lappe.



"A dance step is not a useful or natural gesture . . . It is an expressive gesture—special, stylized, patterned, rhythmical. It must convey meaning or power; in other words, it is art, or, as primitives would say, it is magic! . . . The impulses for dancing are basic and universal—success in hunting or fighting, in the raising of food, in fertility, in the worship of gods, in an escape from great joy or great grief . . . " These were some of Miss de Mille's comments in introducing the first part of the Dec. 30 Omnibus program. It was followed by a presentation of a Congo war dance, a Scotch warrior (upper left, James Jamison), whose sword dance has been polished by courtly ballet techniques; a Watusi performing for his king (left, center, Charles Queenan, in front of two Siamese court dancers, Dusty Worrall and Ann Barlow). Among other examples shown of the dance evolution from its "primitive" stage to the "conscious performing artist," were the Spanish dancer (left, below, Aida Alvarez, commentator de Mille seated), and above, Sonia Arova and James Mitchell in "an abstract love dance," choreographed by de Mille, a distant relative to the communal courtship dance of much earlier days. (Note the monitor atop the television camera).

The Metropolitan Opera Ballet has no classics in its repertoire: Ballet Russe was in mid-tour in the Midwest: the San Francisco Ballet was on the Pacific Coast and preparing to embark for Japan. This meant that the bulk of the great works were unavailable—all of Fokine, Tudor, Ashton, Petipa, Balanchine.

I was determined to have, at any cost, or effort, one great work as the heart of the program—balletic preferably, because this is the idiom understood and loved best by our American TV audience—and chose Balanchine's *Serenade*, a contemporary classic (irresistible in its inventiveness, brilliance and sheer beauty of pattern). It is abstract (neither dramatic nor story-telling) and it is therefore instructive to people learning to recognize abstract visual design.

Mr. Balanchine was reached in Copenhagen and gave his permission, and I began recruiting and training veterans of his company. On close examination, however, the work proved impractical, for no single segment maintained its effectiveness when shown out of context. Therefore, reluctantly, out of respect to the choreographer, this plan was abandoned; and I used only thirty-two bars of the beautiful introductory phrases to frame the program.

But I kept doggedly trying to get

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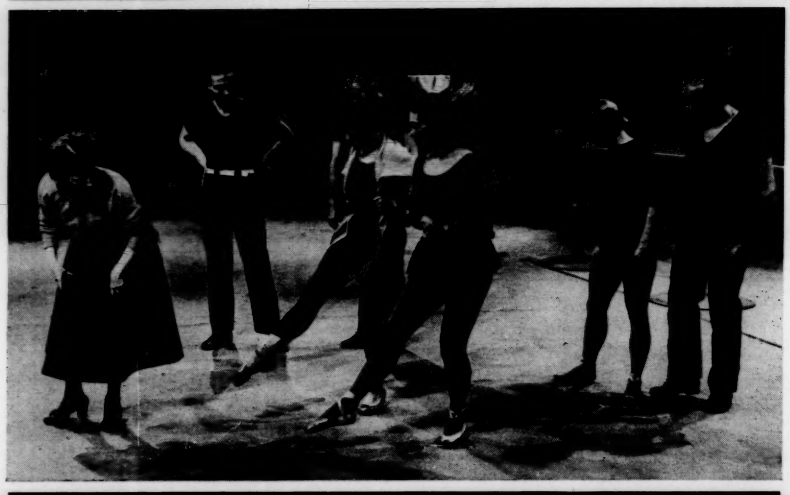
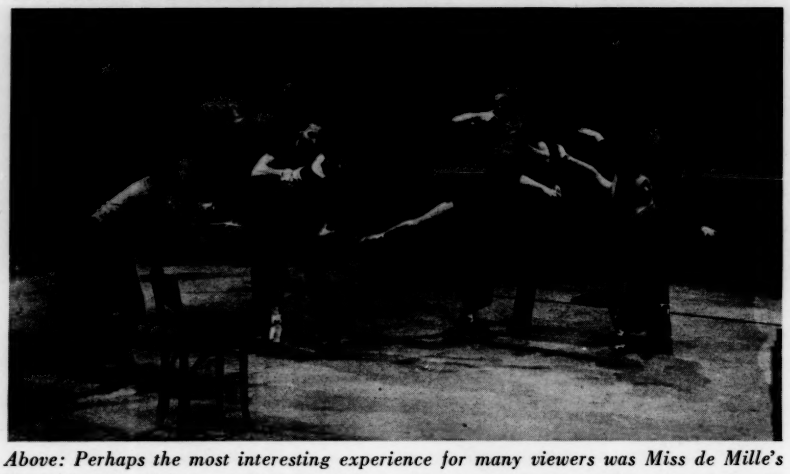
Above: "Dancing must awaken common memories, must refer to shared subconscious experiences. Many gestures can do this." These remarks led Miss de Mille into illustrating a series of expressive dance gestures, including those that developed into "riding and roping" sequences in her ballet "Rodeo" (shown in photo, with Jenny Workman, center).

Below: "Les Sylphides," created by Michael Fokine in 1904, "has no plot—no story of any kind. Its interest lies in the pattern, for it is as abstract as anything performed by the human body can be . . . Think of the dancers not so much as spirits, but rather as emotions, desires, half-formed longings." All the performers who appeared in this beautiful, abbreviated version of Fokine's work have been or are important members of leading ballet companies. Frederic Franklin was male soloist and ballet master. At left, Diana Adams.

PHOTOS BY ROY STEVENS





Above: Perhaps the most interesting experience for many viewers was Miss de Mille's dramatization of how a choreographer works to compose a series of movements. Emphasizing her despair and dependence on the dancers' contribution, the section finally led to a few lovely dance measures. The sequence was a revelation for many who had never before seen any kind of "inside view" of a choreographer in action.

representative classics—Fokine's *Autumn Bacchanale,* created for Anna Pavlova and Mordkin, was revived with the help of the only living person who remembers it, Muriel Stuart. Once rehearsed and visible on the studio floor, it seemed more appropriate for a later program. I arranged to procure Argentina's great solo *The Granados V,* and Ana Ricarda, the only person still performing it, was coming from England. But this did not compose well into the program. Our hour had to be entertaining as well as informative. There is nothing harder in the world than arranging a good program of disparate works, different styles, lengths, and points of view, without getting the effect of a charity concert.

We wanted very much to have examples of Tudor's and Robbins' work. But Tudor's work is largely dramatic (and must be watched as a whole to establish its true value). It lends itself even less to dismemberment than Balanchine's. Robbins was in Philadelphia with *Bells Are Ringing* and not free to rehearse. He was unwilling to delegate the responsibility to anyone else.

No program dealing with the history of any other art runs into these difficulties. There is always a literature at hand. There are always illustrations available.

I was therefore constrained to use my own work as illustrations of story-telling and of simple design. In one way this was an advantage: I did not have to treat my own pieces with respect. I could say anything I liked, cut them up, rearrange them, focus on this or that, and slant them for purposes of illustration exactly as I pleased. And this I did—they became not so much dances as exercises to demonstrate particular points. I would not have had this freedom with anyone else's compositions.

The entire staff was agreed that whatever examples were used should be close to American folk material, since this provided an easy frame of reference and helped further the idea we were intent on projecting—that dancing is not the special

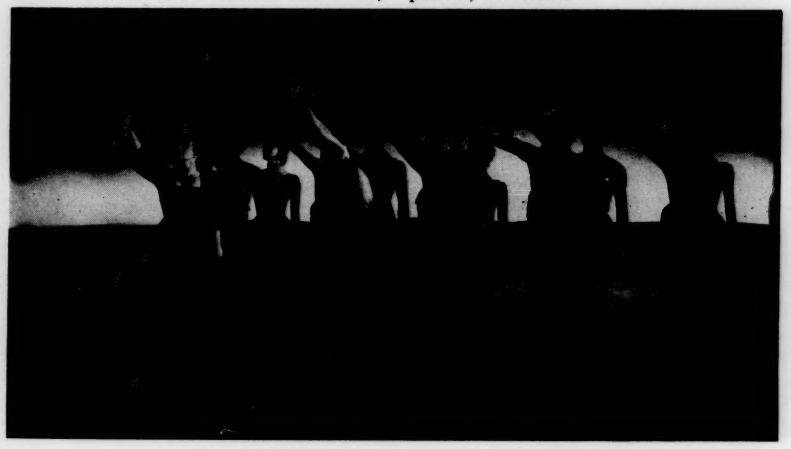
activity of special people, and that ballet or theatre dancing is only, as Dame Ninette de Valois says, "the natural and logical development of indigenous folk forms, as characteristic of the people—and all the people—as their social dancing, as their games, or their language." We wished to make this clear to the average viewer, to the sports fan, to the business man.

And as the climax of the show we reproduced one masterpiece. We managed this even without the help of a ballet company by sending out a call for "refugees from Sylphides." No one was considered who had not performed the ballet in a major company, and the line-up was resultingly superb, every girl a name dancer: Jenny Workman, Dusty Worrell, Jillana Zimmermann, Pat Jennings, Betty Low, Mavis Ray, Dorothy Etheridge, Dorothy Scott, Sonia Tyvan, Ann Barlow, Gayle Spear, and Janet Gaylord. The soloists were Diana Adams, Sonia Arova and Frederic Franklin. And they danced as though they had been together for years. Actually they had had only ten days' rehearsal. Frederic Franklin acted as *regisseur*. The camera work was directed by Frank Westbrook and Charles Dubin, who achieved the most beautiful, as well as the simplest photography of a dance I have seen on a TV screen. The score, some of which astonishingly enough has never been published, was kindly donated by the San Francisco Ballet and flown from the coast for our purpose.

We cast *Rodeo* in the same way, with veterans headed by Frederic Franklin, Jenny Workman and Kelly Brown, all of whom have made history in these roles.

Our soloists were throughout uniformly outstanding—Gemze de Lappe and James Mitchell are internationally known, James Jamison is the champion Scotch dancer of this hemisphere. Charles Queenan has toured Africa studying native forms with Pearl Primus. The solo bits contributed by Dusty Worrell as a Royal Siamese, Dorothy Scott in the *Don Quixote Pas de Deux*, Dorothy Etheridge as a jazz girl, Jillana Zimmermann in *Serenade* were, I think, memorable.

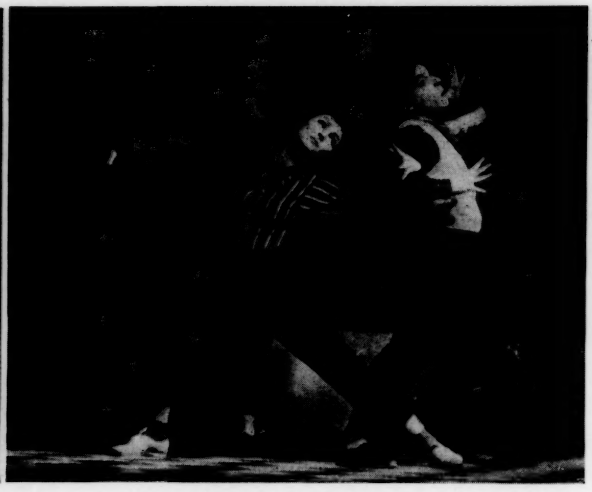
Happily this program has been a success, and Omnibus is considering others—an hour on the modern dance, one on the life and preparation of a professional dancer. There is also television talk of recording great dances, great dancers, and the history-making ballets—all of which should be brought to the general public and preserved for them. With each program more is learned about the technique of filming and presenting serious works. There is an unexplored field before us—which we are eager, which we are impatient, to tackle.



The program was framed, beginning and end, by the lovely opening phrases of Balanchine's "Serenade," to Tchaikovsky's music. Among Miss de Mille's words were: "This is what art is: the symbols through which we communicate things inexpressible in ordinary movement." She quoted from the Bible: ". . . And God said 'Let the waters bring forth abundantly the moving creatures that hath life.'"

THE END

IN THE NEWS



Avery Willard

At Left:
THEN AND NOW: DANCE Magazine of June, 1944, in publishing the photo of Mary Ellen Terry at far left, quoted a N.Y. Times radio writer who called the ten-year-old dancer "N.Y.'s top TV performer." Her career since then has included many top-flight dancing assignments on stage and T.V. With Diki Lerner (l.) and Maybin Hewes (r.), Miss Terry is shown at right, today, one of the delightful performers in *Shoestring '57*, witty, intimate review which ends its run soon after a long season at N.Y.C.'s Barbizon Plaza Theatre.

Authenticated News

At Right:
EVEN IN EXILE: At a Red Cross Hungarian Refugee Camp in Siezenheim, Austria, a young Hungarian dances for a group of refugees. The child cherished her ballet costume as her dearest worldly possession and carried it with her across the border from Hungary to Austria.

Friedman-Abeles

At Right:
GIRLS OF THE FOLLIES: Beatrice Lillie (r.) shows dancers Carol Lawrence (l.) and Helen Wood (center) a thing or two about dancing, during rehearsals of *The Ziegfeld Follies,* due at N.Y.C.'s Winter Garden March 1. Miss Wood and Harold Lang are dance leads, and Richard Barstow is choreographer.

As a dancer, Miss Lillie is a celebrated "natural," and has, in past revues, done many uproarious routines, including a fondly remembered Flamenco number in a revolving door.

Below:
FINE ARTS BALLET AT T.C.U.: A ballet version of Gilbert & Sullivan's *H.M.S. Pinafore* was a feature of the Jan. 10 and 12 performances by the Fine Arts Ballet of Texas Christian U., Ft. Worth. Dancers (reading clockwise) are Ronny Johnston (on floor), Doris Nolan, Harvey Hysell and Cynthia Cory.

T.C.U. was the first in the U.S. to offer ballet as an accredited course. They now have a combined dance and theatre major leading to a Bachelor of Fine Arts degree. David Preston heads the dept., which was established in 1949. He is also Director of the Fine Arts Ballet.

Above:
DANCER-DIRECTOR: British dancer-choreographer-actor Robert Helpman (r.) has now also won recognition in another theatrical activity. England's famed Old Vic Co., now on U.S. tour, has discovered his talent as a director and is keeping him busy in that capacity. He is seen above directing Claire Bloom and John Neville in Shakespeare's *Romeo and Juliet,* in preparation for an Old Vic NBC-TV March 4 presentation, 8 to 9:30 p.m., EST.

THE MEXICAN DANCE SCENE TODAY

the plastic arts . . . government subsidy . . . and an unsolved case of artistic direction . . .

BY JOHN FEALY

Georges Gutierrez

Choreographer Guillermina Bravo, whose "La Nube Esteril" is seen above, was well represented at the recent dance season in Mexico City's splendid Palacio de Bellas Artes.

To become and stay a dancer anywhere, one must have the patience of Job, the strength of Bunyon, and the determination of Galileo. These qualities the dancers in Mexico have in ample measure.

The much talked-of government aid has given dancers in Mexico a degree of security and made their creative lives easier, but it has also created problems. They must fight red tape; put up with erratic musicians; endure favoritism, self-appointed critics and people of no particular talent in high places. In addition, the dancers there are going through the growing pains of a comparatively young artistic organization.

But despite its difficulties, the Mexican dance scene holds a large measure of promise. And the dancers know they are fortunate to be working in an atmosphere of freedom and government sympathy.

Mexico City is the heart of Mexico, and in the center of the city is the Palacio de Bellas Artes. The dance seasons are given in this theatre. Sporadic performances are given throughout the year in chamber theatres, but until a new one is built especially for dance, Bellas Artes remains *the* theatre in size and prestige.

It is an imposing marble structure enclosing a stage of small dimensions (in proportion to the building), but which is marvelously equipped and run. The Palacio building houses the offices of the Ministry of Fine Arts (including the Departments of Music, Dance, and Theatre). There is also a museum which displays examples of Mexican art dating back thousands of years. And most imposing of all in the Bellas Artes are its magnificent murals, installed since the opening of the building in 1932. They are by the great masters — Rivera, Orozco, and Siqueiros. And as one wanders along the balconies and corridors of the building, one is overwhelmed by their powerful depiction of the whole Mexican civilization. Their plastic vitality cannot be found in the painting of any other nation.

Mexican painting received its greatest impetus in the late twenties and early

(over)

Opposite: Detail from "The Dawn of Mexico," an allegorical painting by Siqueiros.

thirties, and it is still the leading Mexican art today. The modern dance in Mexico also received its initial impetus in the thirties with the arrival of two Americans, Waldeen and Anna Sokolow.

Waldeen arrived in the mid-thirties and began teaching privately. Until this time, the principal dance training in Mexico had been a rather inadequate version of classic ballet. Waldeen evolved her own eclectic style.

In 1939 Anna Sokolow, a former member of the Martha Graham Company, was invited to perform with her company of thirteen at the Palacio de Bellas Artes. Miss Sokolow's repertoire, with its strongly social conscious overtones and its fresh dance language, attracted enormous interest. The country's leading painters and composers came again and again during the thirteen-week season.

After the season was finished, Miss Sokolow's group returned to New York, but she was invited by the government to stay and train a group of Mexican girls, with the idea of a Bellas Artes season at the end of a year.

Some of today's outstanding Mexican dance personalities (including Raquel Gutierrez, Ana Mérida, Rosa Reyna and Marta Bracho) were part of that original group of "Sokolovas," as they called themselves. After six months, Miss Sokolow felt that her company could be seen in preliminary performances. But at that moment, the Bellas Artes, despite its promises, had no available funds. And so the group, christened "La Paloma Azul" (The Blue Dove), performed in a private theatre. They were fantastically successful. And the following year the Bellas Artes welcomed them in a season that included nine new works.

Professional modern dance was securely launched in Mexico—a land that received it with open arms—for it was a denial of European tradition, and this atmosphere was intrinsic to Mexican art.

The Academia de la Danza Mexicana was founded in 1947, and its first sponsored seasons also began that year. Through this, Mexico became one of the very few countries in the world with a government subsidized modern dance company. But almost immediately there was dissention, and there still is today.

In 1950, the late Miguel Covarrubias, archeologist and painter, was asked to

Mexico's peasant earthiness is portrayed by Elena Noriega in her "Tierra."

Georges Gutierrez

head the Department of Dance. One of his accomplishments was the invitation of Mexican-born José Limón to teach and perform in Mexico. In the fall of 1950 Limón created five new works in two seasons of four weeks each. He then returned to New York.

In these first seasons the works of Elena Noriega, Guillermo Arriaga, Rosa Reyna and others were presented. It was a tremendous impulse, and the promise for the future seemed within reach. But by 1955 the Dance Department was in dire need of complete reorganization. It was divided into a three-part unit—the office, the company, and the school. Zita Basich Canessi was made Director. Margarita Mendoza Lopez was entrusted with the school. And what she has done within the past year has been nothing short of miraculous. The school became a closely knit organization, with a large staff of the very best teachers in Mexico. Waldeen became the head of the company. But although she had accomplished much in the thirties, she was not so successful with this new format. She left after a few months.

The most recent Bellas Artes season (Nov.-Dec. 1956) began with two handicaps: there was no artistic director and no company teacher. True, guest teachers Anna Sokolow and Merce Cunningham had come down from the United States to give intensive courses for a total of about twelve weeks. But there was not the constant strict discipline that any company must have if it is to perform as a unit and not as an aggregation of soloists of assorted styles.

Along with any newborn artistic undertaking come the critics. There have been good ones at just the right moment all along in the history of the arts. But there have also been the ill-informed. Mexico is full of the latter. Too often they lean on the premise that a Mexican repertoire must come from a basic "Mexican technique."

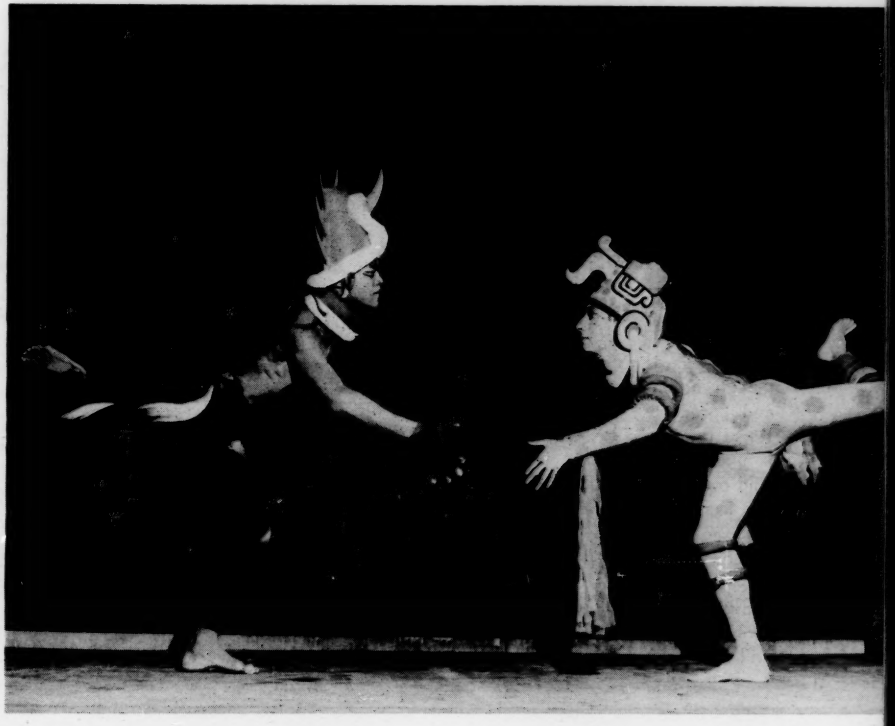
Just what would a Mexican technique consist of? Everything Aztec? To set

(continued on page 62)

From "Mexican Painting in Our Time," by B. S. Myers, Oxford Press.

Above: "Workers' Rhythm" is the title of this oil painting by Tamayo, one of the many first-rate painters produced by Mexico's art renaissance during recent decades.

Below: An Aztec theme is developed in "El Invisible," choreographed by Elena Noriega, with Xavier Francis and Guillermo Keys in the leading roles.



ACTOR IN THE HOUSE

A conversation with Niels Bjorn Larsen, celebrated mime of the Royal Danish Ballet

BY DORIS HERING

Sometimes when we stroll along New York's 57th Street, we play the game of picking out the actors, singers, and dancers in the passing crowd. And it's not too difficult. For the singers are usually large in the upper body, with fairly full cheeks and a full throat development. The dancers are more developed in the lower body, and they are usually small, compact, and gliding in their gait. The actors are more difficult. But there is such a thing as the "actor face" — a wide look in the eyes, a flair in the brow, a keenness about the nostrils.

And this is Niels Bjorn Larsen. Although he bears the titles "solodancer" and "producer" in the hierarchy of the Royal Danish Ballet, the stamp of "actor" is upon him. His face is the prototype. And even in conversation, his way of moving has the narrative clarity of the true mime.

When the Royal Danish Ballet appeared in the United States last September, American audiences expected to see conventional mime of the "I wear a crown" and "here is my wedding ring" variety. For this is what most foreign ballet companies offer.

But with Niel Bjorn Larsen's portrayals, Americans were in for a surprise. The grotesque Witch in *La Sylphide*, the wily Charlatan in *Petrouchka*, the malevolent Tybalt in *Romeo and Juliet*—all of his roles were fully rounded portraits. And they had solidly human roots.

This is the principal point to distinguish Mr. Larsen's mime from that of most ballet actors. His characters are people. Their gestures, though stylized and larger than life, come from the heart. They are motivated.

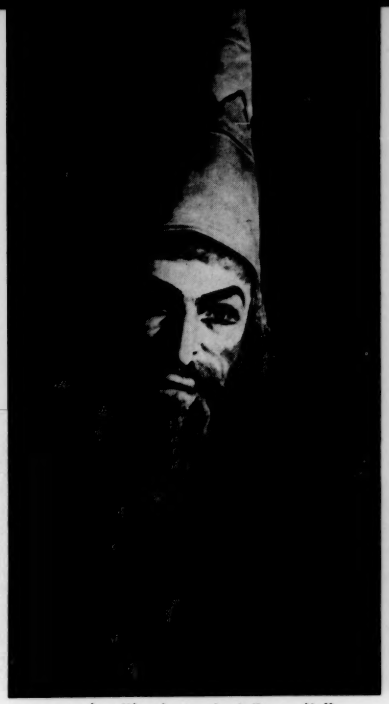
"Sometimes too much so," said Mr. Larsen ruefully. "A few seasons ago, when Frederick Ashton journeyed to Denmark to create *Romeo and Juliet* for the Royal Danish Ballet, he selected me to portray Tybalt. Before Tybalt's part had been completely set, Ashton returned to England, and I had to finish it myself. I made the fighting scene so realistic that it was out of tune with the rest of the ballet. Ashton had to change it."

Although he is not a Stanislavski disciple, Niels Bjorn Larsen typifies the Stanislavski method. He approaches every role from the inside.

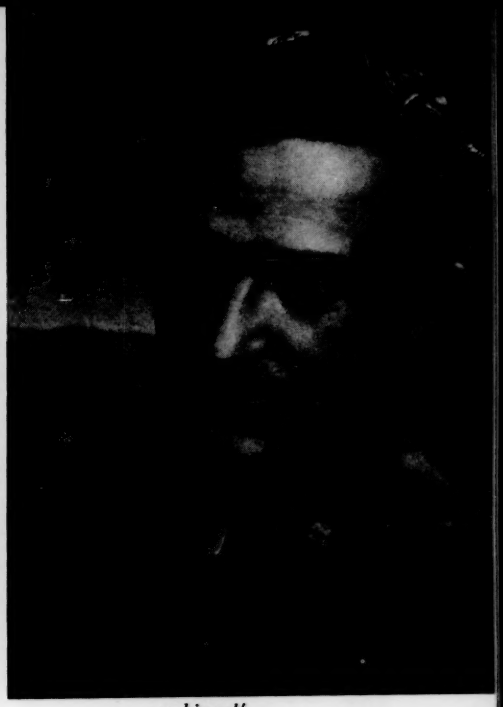
When he performs Dr. Coppelius, he emphasizes the pathos of a character that is often presented as merely weird. We commented upon this, and Mr. Larsen's eyes shone with the pride that an actor manifests toward a favorite role, one that he has devised without precedent. (He had never seen any of the famed Coppelius portrayals before doing his own.)

"He is a man with an idea," he said. "He is obsessed with making a world of his own. He wants to make the people with whom he must live. After he has been working for years, he finds one of his dolls coming to life. But there is something wrong. She has no eyes. He gives her eyes. And she has no heart. He gives her one. And when she has a heart, he finds her beautiful and charming. He even falls a little in love with her. And it is then that Coppelius' madness comes to the fore. 'If I can create

Larsen as the Witch in "La Sylphide"



as the Charlatan in "Coppelia"



as himself

a single human being,' he says, 'then I can make a whole world of my own. And if I can make a world of my own, then I am God!' No," continued Mr. Larsen, "I do not think of Coppelius as insane. But he is, how do you say, a little strange."

Mr. Larsen can verbalize all of his characterizations in this fashion. This helps to establish the core of a portrayal and leaves only the details to be developed through improvisation.

Mr. Larsen improvises considerably in the early stages of a role. For example, his portrayal of the Witch in *La Sylphide* changed markedly during the Royal Danish Ballet's six weeks in America. Mr. Larsen had an explanation for the change. "You see," he said, "in Denmark, that part belonged to the great mime, Gerda Karstens. She retired at the end of last spring, and so there was no time for me to perfect the role in Denmark before bringing it to the states in September. And anyway, since it is new for me, it will be changed many times before I am at home in it."

Because the Royal Danish Ballet is such an old company, and so noted for the high quality of its mime, we were interested in the force of tradition in building a mime role. How much of the Witch's stage business, for example, was passed on through the years?

Mr. Larsen assured us that only the outlines of a role were inherited. The rest was up to the individual performer. As he said, "Tradition is not to do what the one before you did. You must find what is right for *you*. When you imitate, you are never effective, because you do not place yourself in the part. You merely place yourself into an imitation of it."

Although Mr. Larsen does not believe in tradition in its narrowest sense, there *is* a tradition of the theatre, one that permeates the bones if one is brought up in a European royal theatre.

Although only in his early forties, he has been in the Danish Royal Theatre for thirty-six years. Like most members of the Royal Danish Ballet, he began his training in childhood. But ballet is only one of the functions of the Royal Theatre, which also houses opera and drama. The little ballet boy spent his spare time in the wings, watching actors and singers rehearse.

When he was old enough to perform in ballets, he found that pure classicism bored him. And so at the age of twenty, Niels Bjorn Larsen was miming old men and crones.

In building a character, Mr. Larsen spends a good deal of time on its visual aspects. And here another set of talents comes to the fore. He is an accomplished painter and sculptor.

The first step is to contemplate his own face carefully. And then, with the aid of his insight into the character, he camouflages his features to create a new image. Part of his craft consists of moulding the new features out of buckram.

Mr. Larsen's graphic interests extend beyond the realm of make-up. His home is decorated with his paintings. And he is Denmark's most assiduous collector of dance prints. When foreign visitors in Denmark make their usual rounds of old print shops, the pickings are lean. And

(over)

Niels Bjorn Larsen as Dr. Coppelius

they are apt to be told that Mr. Larsen has already been there.

The Larsen home also sports a pianist (his wife, Elvi Henriksen) and a poet (his ten-year-old daughter). Mrs. Larsen is a professional musician who sometimes has the honor of performing concertos conducted by the Danish King. But she is adamant about not touring or furthering her career outside of Denmark. She feels that her place is with her family.

The Larsen daughter began her own painting career at the age of five. Some of her exuberant efforts decorate her father's office in the Royal Theatre. But her current preoccupation is poetry. When her father was touring in this country with the ballet, she sent him a long narrative poem about a girl who travelled to a foreign land to marry a handsome prince but returned to her native land because she preferred to live in a hovel with her old goat. The symbolism was a bit homely, but Mr. Larsen got the point, and was eager to return home. He made sure he did so laden with souvenirs from New York department stores.

But this almost didn't come about. For in true tourist style, he reserved the day before his departure for shopping. But on the eve of that day, while he slept in his hotel room, he was robbed of all the cash he had set aside for the expedition.

The esprit de corps of the Royal Danish Ballet is indeed strong. His fellow dancers each contributed a dollar so that he could proceed with his shopping.

Niels Bjorn Larsen's place in the Royal Danish Ballet is a unique one. For five years, ending last June, he was its Ballet Master. Although he has now been replaced by Frank Schaufuss, he still holds a position of great respect. He continues as the company's leading mime, and he will assist in producing ballet revivals. As he says, "My life is set. I would like to spend the rest of it as a mime with the Royal Danish Ballet."

But this will be far from his only creative activity. He has taken over the unusual job of directing the Tivoli Pantomime Theatre. He hopes to develop a strong dancing company there, and he has already created new works for them.

Mr. Larsen has still another ambition for the future. He would like to restore mime classes to the Royal Danish Ballet. For, strangely, although this company is known for the quality of its mime, it does not give formal training in the art.

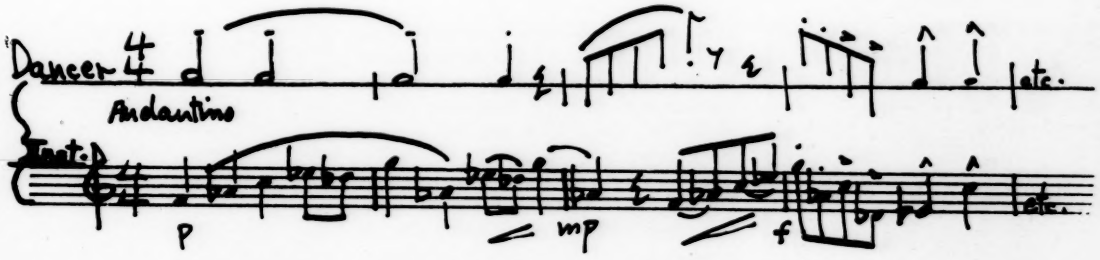
This innovation should be a simple one for Mr. Larsen, because a few years ago he effected an even more drastic one. When he was Ballet Master, he brought Vera Volkova from England to train the Danish dancers in Russian ballet technique. This now goes hand in hand with their Bournonville training and has been largely responsible for the recent development in the company—a development that has warranted their touring outside of Denmark.

Will Mr. Larsen also do new choreography for the Royal Danish Ballet? He does not know, For, although he likes choreography, it does not come easily. As he says, "I get stage fright when I dance, and I am nervous about choreography. But acting, that is another story. I am never nervous when I act. I feel as though the stage were my home." And indeed it is! *THE END*

Meet a composer who writes the dance score, too

AN EXPERIMENT IN COOPERATION

BY EZRA LADERMAN



A Laderman score writes out the dancer's mov't phrase and action(top line) as clearly as the notes for the instrument (bottom line).

Sometimes flights of fancy become realities. For me, as a composer, this happens, happily, from time to time. Last year, in musing about a piece for flute, I found myself thinking of still another solo instrument — dancer. As the flute part took shape, the dance emerged in the mind as well. A bit on the fantastic side, in spite of my years of exposure to the dance, I was tormented to capture the moving, living image. A clumsy notation was hurriedly conceived and written onto the score to correspond with the flute solo. From this unintentional beginning a new relationship (although not altogether without precedent) is slowly and painstakingly evolving. Music and dance, ever-related arts, interwine before my mind's eye and with pleasure, thanks to the help of a cooperative and musical choreographer, it becomes a reality.

In contemporary times there have been three basic methods, with variants, of creating dance to music. There is the Balanchine or Doris Humphrey procedure of taking an established musical work, like a Bach violin concerto, and making a musically related dance to it. Then there is the interaction method often used by Martha Graham and others where, working closely with the composer, a broad outline of action and emotion is evolved in the music to which the dancer then creates the specific movement. And third, the dancer shows the composer the dance patterns piecemeal as she choreographs them, and the composer sets them to musical accompaniment.

There come to mind three orchestral works which have been written during the past five years that have aimed to establish a still different relationship between dance and music — Morton Gould's *Tap Dance Concerto*, written for Danny Daniels, which gives the dancer a percussion part to realize; William Schuman's *Judith* for Martha Graham, which is an expressionist's interpretation of an emotional situation; and Malipiero's twelve-tone concerto for dancer and orchestra, danced by Shirley Broughton in Milan, in which the dancer is an abstract line together with the instruments.

But in the overwhelming majority of dances, the music exists only to set the mood. It is primarily an emotional background to the technical prowess of the dancer that acts to heighten the dramatic situation and focuses the tableau. However, there are scores like Stravinsky's *Sacre du Printemps*, *Firebird*, *Petrouchka*, Hindemith's *Four Temperaments*, and Copland's *Appalachian Spring*, that create an inner substance from which the ballet draws its life. Rather than existing for the audience on a lower plane of awareness, it is at the very least an equal partner to the visual treat. Such music is usually an entity in itself and lives a happy

(continued on page 88)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

THE HIT PARADE DANCERS

Photographs by Zachary Freyman: Text by Saul Goodman

William Weslow and Cynthia Scott

CYNTHIA SCOTT

Like Ruth Lawrence, Cynthia Scott has a ballet reputation under another name—Cynthia Riseley. The reputation began most auspiciously when Sol Hurok picked her out of class (the same class that produced Marjorie Tallchief and Tommy Rall) to become a member of Ballet Theatre. That was back in Los Angeles, where Cynthia was studying with David Lichine.

She toured with Ballet Theatre for four years (one of which included a Covent Garden appearance), and during one of the company layoffs continued her touring activities with Alicia Alonso's company in South America.

Tired of touring, Cynthia returned to New York and found a good dancing role and a husband—both in Broadway's *Kiss Me, Kate*. The *Ed Sullivan Show* claimed her for two years (with side excursions into summer stock and Radio City Music Hall) and, since 1954, she has been a Hit Parader.

Like most TV dancers, Cynthia would love a featured role in a Broadway musical. And with this in mind, she is assiduously studying singing and acting.

WILLIAM WESLOW

A *Ziegfeld Follies* beauty started William Weslow on his career. She was his mother. And she saw to it that he began his dance training early at the school of Mary Ann Wells.

After a Coast Guard stint, Bill returned to Seattle and Miss Wells for refresher work. And then came the trek to New York.

In class he met the Ballet Captain of *Annie Get Your Gun*, who suggested that Bill audition. During his year and a half with the show, he advanced from chorus replacement to leading dancer.

Instead of continuing on Broadway, Bill joined Ballet Theatre in 1949 and became John Kriza's understudy. After a brief return to Broadway, he rejoined Ballet Theatre for its 1952 South American tour. But since then it has been Broadway and TV for him. That includes appearances in *Wonderful Town, Girl in Pink Tights,* and *Plain and Fancy*. He danced for Agnes de Mille on her first *Omnibus* show and joined the *Hit Parade* in 1956.

Bill is also an enthusiastic painter. He specializes in birds and hopes soon to have his second exhibit.

Tom Hansen and Thelma Tadlock

THELMA TADLOCK

When Thelma ("Tad") Tadlock came to New York at the age of eighteen, she already had fourteen years of dance training to her credit. Teacher Florence Coleman of Port Arthur, Texas, had taken her in hand at the ripe age of four.

After a year of New York ballet training, Tad landed in the Broadway musical *Make A Wish*. And she followed with *Top Banana, Pal Joey,* and *Me And Juliet*.

She then became part of the celebrated Hamilton trio, which affiliation led her to ten of Max Liebman's Spectaculars and a series of club dates.

Last summer, while the *Hit Parade* was on vacation, Tad joined with Hit Parader Tom Hansen for dancing roles in Anthony

Choreographer Ernest Flatt

ERNEST FLATT

Hit Parade choreographer Ernest Flatt not only stages the dance numbers, which average three a week, but he is also responsible for the nine production numbers on the ever-popular weekly show. He comes to this monumental task (which he took over from Tony Charmoli two years ago) with plenty of background. For nine years he assisted Eugene Loring on the West Coast, and he has worked with such theatre and film "regulars" as Robert Alton, Jack Donahue, Gene Kelly and Charles Walters. What does Flatt look for when he hires *Hit Parade* dancers? Adaptability to style and tempo and ability to pick up new ideas quickly. He finds that dancers with good basic ballet training best fill the bill.

Farrell's Sacandaga Lake Summer Theatre. She would like some day to do a straight acting role on TV or, better still, an acting-dancing-singing role on Broadway and she doubtless will.

Hobbies? To feline fanciers, cats are more than a hobby—they're a way of life. Tad has two Siamese, Schöne and Geegee.

TOM HANSEN

Virtually every child has a show-in-the barn or show-in-the-garage to his credit. But Tom Hansen's youthful efforts at staging, lighting and performing paid off in a career.

In the Air Corps he became stage manager and actor in the Melvyn Douglas Entertainment Unit touring army bases in India. Then he came to New York to study dance under the G. I. Bill.

After intensive ballet training, Tom landed his first job—in the chorus line of the Roxy Theatre. Then he started a quick succession of assignments—a stint with the Pittsburgh Civic Light Opera Company, an engagement at the Latin Quarter, back to the Roxy for its Christmas Show, two years in *Kiss Me, Kate* on Broadway, a variety of TV assignments, and, in 1942, the *Hit Parade.*

As time goes on, Tom would like to be involved in the "idea" aspect of TV. In this direction, he has already choreographed TV commercials.

RUTH LAWRENCE

In the ballet world, Ruth Lawrence is well known under the name of Ruth Gilbert. Before entering TV, she had carved a ballet career for herself.

Lenny Claret and Ruth Lawrence

It began when as a child she was given a choice of varied kinds of dance in a Brooklyn neighborhood school. She promptly selected ballet.

A few years later at the School of American Ballet, she received a scholarship, and this led to membership in the corps of Ballet Society. After two years, Ruth joined Ballet Theatre, but a year of touring influenced her to "stay put" in New York. She became a "Toastette."

After her marriage in 1951, Ruth moved to Washington to be near her husband, who was stationed there in the Army. She kept busy by teaching ballet.

Back in New York, she appeared on the *Martha Raye Show* and the *Milton Berle Show,* and joined the *Hit Parade* in 1953. She is now choreographer Ernie Flatt's assistant.

And in her spare time she is a serious student of acting and modern dance—with an eye toward eventual concert performing. Lovely, talented, determined. Why not?

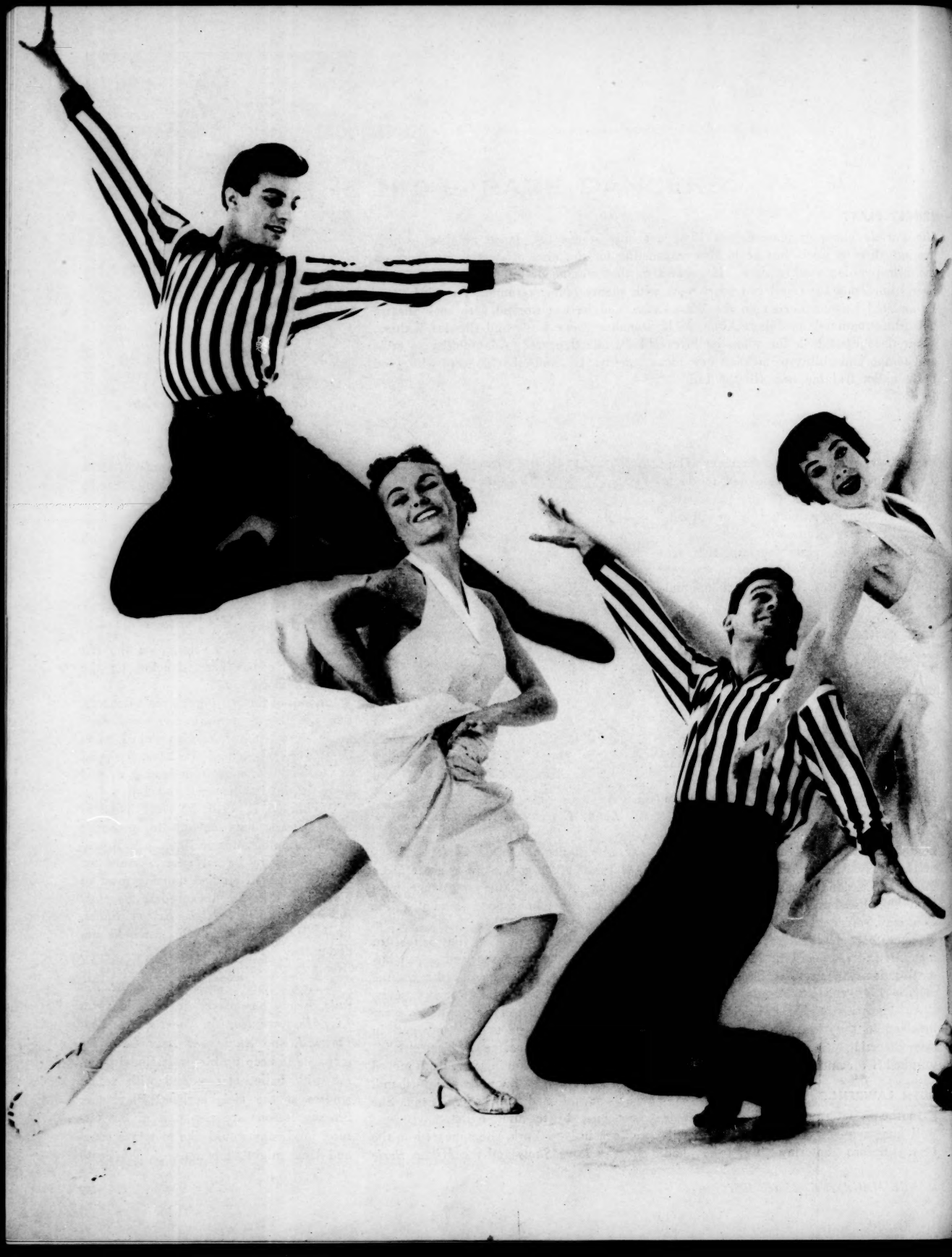
LENNY CLARET

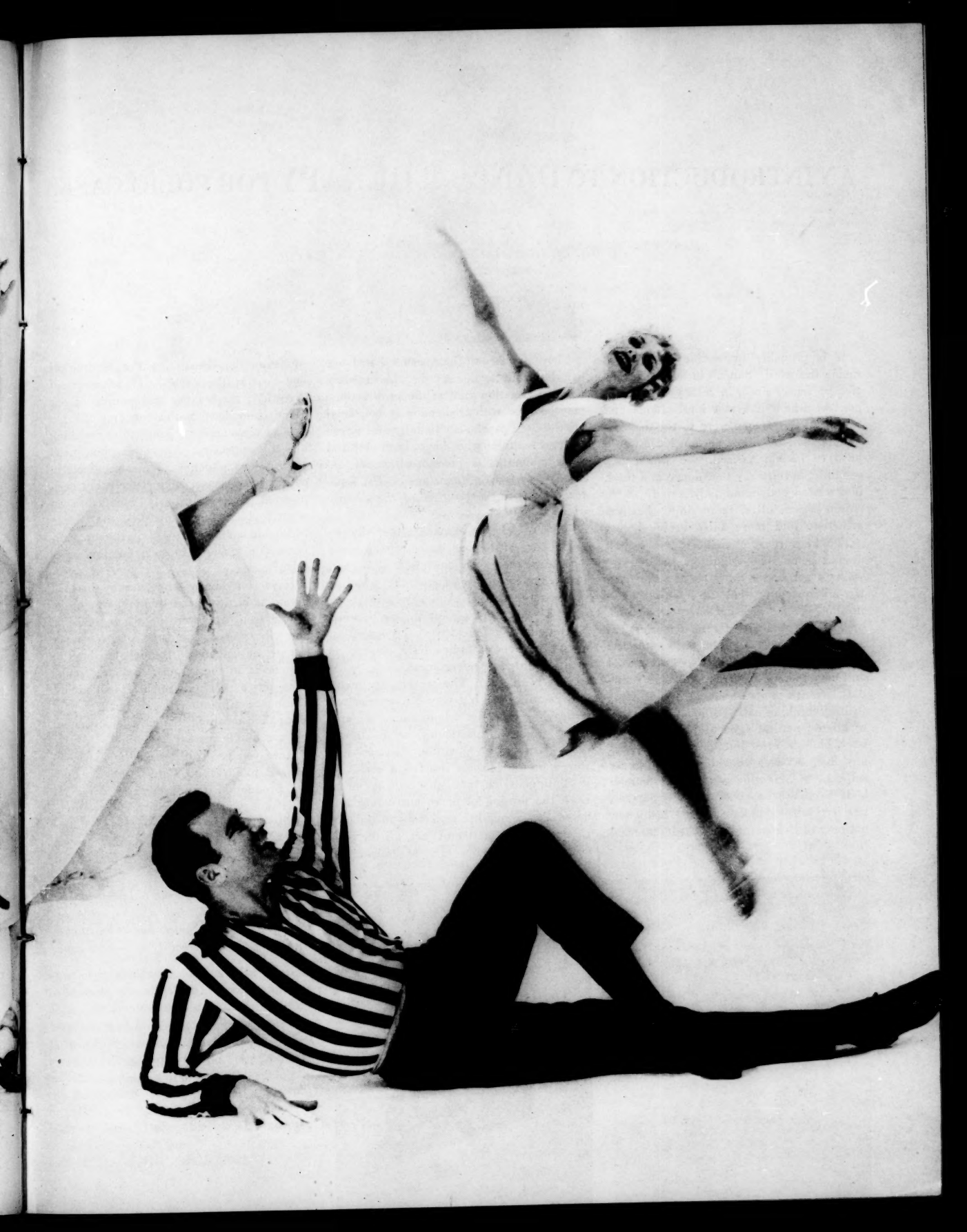
Lenny Claret is a veteran on the *Hit Parade.* He has been dancing on the program since 1950.

Like all of the *Hit Parade* male dancers, Lenny is also a veteran in another sense—he is an ex-Navy man. He joined when he was seventeen and was soon assigned to an entertainment unit which toured bases in the Pacific area and Japan.

Discharged in 1946, he went home to New Orleans long enough to announce his intention of going to New York. Broadway proved to be an open sesame for Lenny, who had studied dancing most of his young life. He appeared in *Barefoot Boy With Cheek, High Button Shoes, Look, Ma, I'm Dancin'* (in which he understudied Harold Lang), *Love Life, Along Fifth Avenue,* and *Miss Liberty.*

During summer layoffs from *Hit Parade,* Lenny has played juvenile leads in *Kiss Me, Kate, No, No, Nanette, Best Foot Forward,* and *Annie Get Your Gun.* He manages to keep up his professional training with ballet classes and with acting studies at the Neighborhood Playhouse. Singing lessons are also part of the picture, for Lenny would like to join a song-and-dance night club act. *(over)*





AN INTRODUCTION TO DANCE THERAPY FOR POLIO CASES

BY DR. SHAILER UPTON LAWTON, M.D., F.A.C.P.

It is probably impossible to properly define the word "dance" in a precise dictionary sense, since, in reality, dance is a *concept* which has vast implications and ramifications. If one were to try to formulate a semi-definition, certain ideas would have to be emphasized. We would, for example, have to say that dance is a total, interrelated body-mind-body activity which results in an alive, increasingly flexible, articulate and more fully useful being.

For the purpose of this article, we shall assume some such definition, because we want to get as far away as possible from the misconception that the body is "nothing but," or is "just and only" a machine, or that the body is merely a mechanical assembly of levers, joints and contractile power units lending itself to geometrical and engineering explanations and remedies. Instead the truth is that it is a living, feeling, thinking entity, subject, of course, to all the natural laws of physics, chemistry, biology, etc.—but forever more than any one, or even the sum, of all these subjects of scientific study. The human body is the product of its environment, but it is also a modifier, even fashioner, not only of its external self but its internal life.

These are among the reasons that dance can be, and is, therapy in almost every medical situation and, at the proper time, may be used with tremendously beneficial effects, both psycho-emotionally and physically, in those who have been injured from poliomyelitis *(see the January '57 issue of DANCE Magazine for Dr. Lawton's clarifying exposition of the disease of polio).*

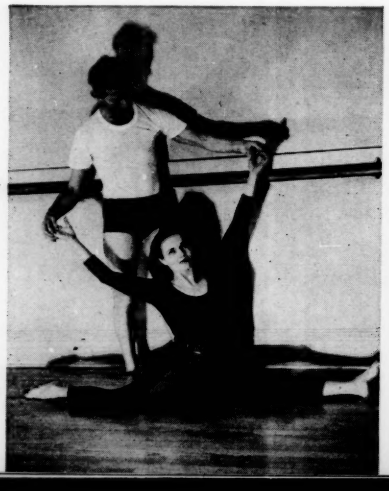
We must always remember that rhythm is the core of all true dance. (Even when a given dancer, for purposes of accent, chooses to distort this factor, the principle remains the same). And rhythmic movement is the heart of any act well done. This includes practical work-day activities, as all efficiency studies have shown, as well as athletic performances.

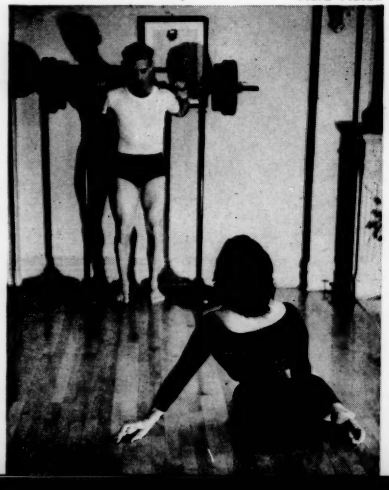
Why is this so? The reasons are many and complicated, but may be summarized by saying that the whole universe, and living things in particular, seems to be made that way. Quantum physics has shown us that energy itself is a series of discontinuous, rhythmically pulsing units. Even the flowing of nerve currents along nerves, or in our brains, comes in pulsing rhythms. As a matter of fact, all the processes of our bodies are rhythmical, as, for example, breathing; the beating of our hearts; the cycles and processes of digestion; the waxing and waning of our glands and even in the "on and off" nature of consciousness itself, to say nothing of all our senses. All these phenomena are rhythms, cadences. We are, indeed, in a functional sense, an inconceivably complicated but wondrously blended symphony! Is it surprising then that dance is fundamental as a part of life or satisfying as a response to an irresistible inner drive?

Have you ever watched a ruby-throated humming bird suspended in mid-air sipping nectar from a flower, its wings invisible and vibrating at hundreds of cycles per minute, or listened to the droning hum of the cicada in the summer and the "song" of insects or katydids in the starlit night? These are all automatic rhythms, full of inimicable meaning, dance mechanisms of an inscrutable message.

Have you perchance seen the time-compressed pictures in Walt Disney's exquisite production *The Secrets of Life?* If so (if not, you surely must) you were enthralled at the sight of plant and flower movement. It is dance as purely as you have ever seen it—and this in plants that

Herb Flatow





Instructor Milton Feher in a dance therapy session with Paula Beare, who, as a result of polio in infancy, has been unable until now to walk steadily without a cane.

At left: Many floor positions are very helpful to work in while the legs are still too weak for much standing.

At right: Paula watches her instructor lift a very heavy barbell—later she will use a lighter one to help her learn how to use her legs to best advantage.

At left: Simplified ballet positions help student improve her balance (note underdeveloped leg muscles and distortion in right ankle caused by polio).

have no "brain" and no nervous system!

Think further along these lines. It will intrigue you and it bears upon our subject, for if you use these basic factual concepts, you will be able to understand why and how the dance approach to any rehabilitation program is the most challenging, rewarding and economical. What must be further explored is the best *method* of handling particular handicaps. But the application of method is never especially a problem once the principle itself has become clearly understood and accepted.

Everyone learns, in great degree, *unconsciously*, and by *doing*. The acts which we call "voluntary" are only approximately so, and the nearer they come to approaching the "command of our will," the more such acts are accomplished by the *unconscious* and *involuntary* parts of the nervous system. It must be always understood that such a learning process takes its own time, the actual period depending upon many factors such as heredity, general health, environment, psycho-emotional states, and the method of teaching.

Of vital importance are the never-to-be-forgotten body-mind-body interaction dependencies, which is to say that thoughts and feelings spill over into the muscles and chemical processes in the body and affect the emotions and our so-called mental reactions.

All of these factors are especially pertinent in developing know-how where dance is used as therapy in any situation, but particularly in reference to poliomyelitis. The fact that instincts, motivation, curves of learning, curiosity indices, the need to imitate, drives, hungers and interests are all ingrained, built-in factors and are thus the foundation of a "rational" approach to training or education becomes surprisingly evident. Dance has special advantages as therapy, because whether it is used for that purpose, just for fun, or as an artistic experience, the "reason" people most often give for participating is "I just like it." And this explanation, both neurologically and phyllogenetically, is reason enough.

The fundamental problem in the rehabilitation of any polio injury is to make maximal use of the muscle power that remains, without producing further deformity.

The first steps toward eventual movement from the affected muscles must be done only under the care of the most carefully trained expert. This is true not only for the first passive efforts of "thinking into" the muscles, but also for gradually increasing active efforts at movement. Both must be based on strictly anatomical and physiological considerations.

"Thinking into muscles" was emphasized by Sister Kenny, who would touch the muscle to be worked upon either at its origin and insertion, or along its body, and while helping the patient with appropriate passive motions, she also simultaneously kept saying, "Think here." After a varying period, this "thinking into" process, she found, tended definitely to bring back lost power more quickly than otherwise.

This process is of course different from what this writer calls "neurological reconditioning," where a visual image is given and muscle response takes place *indirectly* and automatically. Thus, for example, if the therapist tells a patient to visualize his tense shoulders as wax which is melting and spreading down over the table, the tense muscles will relax; whereas if he asks the patient to visualize his shoulders as sealing wax that is cooling and becoming hard and brittle, the shoulder muscles will contract.

Both approaches can be used with great benefit in therapeutic situations. The latter, however, requires much more anatomical and physiological knowledge than the former "direct" method.

Neither approach, however, is of any avail where nerve cells have been killed, with a resulting destruction of corresponding muscle fibers. Under such circumstances, no treatment can be expected to succeed, although one must certainly try everything until the answer becomes decisively clear.

It is important to understand that innately everyone wants to dance, and, to some degree, everyone can. Taking advantage of this knowledge and remembering that dance is an attitude of mind as well as an activity, the first duty of the dance therapist will be to prepare the patient mentally and emotionally for the application of dance viewpoints and techniques. This truly educational process should be started early, even before stabilization *(see Jan. issue)* has been achieved, and, if properly correlated with other therapies, will serve not only as a tremendous morale booster but as a goal and a blue print for future programming.

The dance therapist should point out that all life is a dance, that understanding and learning to use this fact helps everyone, even the athlete who aspires to championship. Patients must be reassured that polio is only a special case, a unique mixture of normality and impairment. They should be made to understand that dance may involve only the eyes, face, hands, arms or the total body, depending on whether one is referring to ethnic modes, to modern dance, the ballet, etc.

The therapist must make the patient realize that each body is a highly individual and complicated tool; that not even every "normal" person is built for ballet,

(over)

any more than for long-distance running; but that dance is big enough to challenge *anyone* who has any power and the drive to do; that dance can bring not only skill and fun, but also a feeling of achievement through self-expression.

The therapist must teach the patient that dance, even on crutches, or *because* of crutches, can be unique and meaningfully beautiful—given enough imagination and patience. Surely some of you have seen Peg-leg Bates execute complicated tap routines, to the enjoyment of both audiences and himself. Perhaps you "just don't want and never did want to be a tap dancer." Well then the dance therapist can show you other approaches that will enable you to experience, more than you believe possible, the kind of dance expression that you want.

It must always be made clear that the good muscles that are left may pull the weakened ones into off-balance and distorted positions. It is the principle of a tug-of-war. This is why the dance therapist, who is interested in the total body endowment and configuration, will guard against overdevelopment at the expense of weakened power units. The therapist can also show how greatly skill and rhythm can make up for loss of power. (The effectiveness of Judo does not depend primarily upon strength, but upon skill and the knowledge of dynamics.)

Even with the severely maimed, dance can help—for dance is beauty and understanding and it opens up a whole new language, a wider dimension, a more significant world. Once the polio-restricted patient has learned to face his new situation maturely, without self-pity or neurotic exaggeration, he will be able to enjoy dance and understand it, just as anybody who has ever worked at athletics, or with a musical instrument, or with tools, or at painting or sculpture, has learned to profit and gain deep satisfaction by watching the acts and works of a professional performer. Such a person does not merely "look at" things, but he *feels* them, looks *into* them, identifies himself with the occasion and object, even though, as an amateur, he may never have been more than a faltering dilettante.

The dance therapist is able, therefore, to give the polio-restricted patient, regardless of either the degree or type of injury, a rich and living experience which may well be used actively by most patients, and creatively by all.

Factors such as general intelligence, body build, age, temperament, previous occupation, habits, etc., and neurotic status must be carefully weighed and considered in formulating a therapy approach and in estimating probable time and results. A neurotic may, for example, if spoiled or pampered, completely give up and wallow in self-pity, refusing to half try or be interested in anything; or in another instance, may be motivated by an insatiable drive to "conquer" his difficulties and may thus be hazardously impatient with what he regards as too slow progress. An older person may be stiff and so habit-ridden in his general posture and action-patterns that learning "new tricks" may be very hard and to him almost impossible, silly, and boring. A specialized worker may have attained such rigidity of mind that he sees little to be gained in trying to master "muscles that don't count." We have had watchmakers, diamond cutters, engravers, etc., with marked hand-arm involvement who felt this way and who were thus hard to deal with until a proper job of mental hygiene had been done to make them teachable.

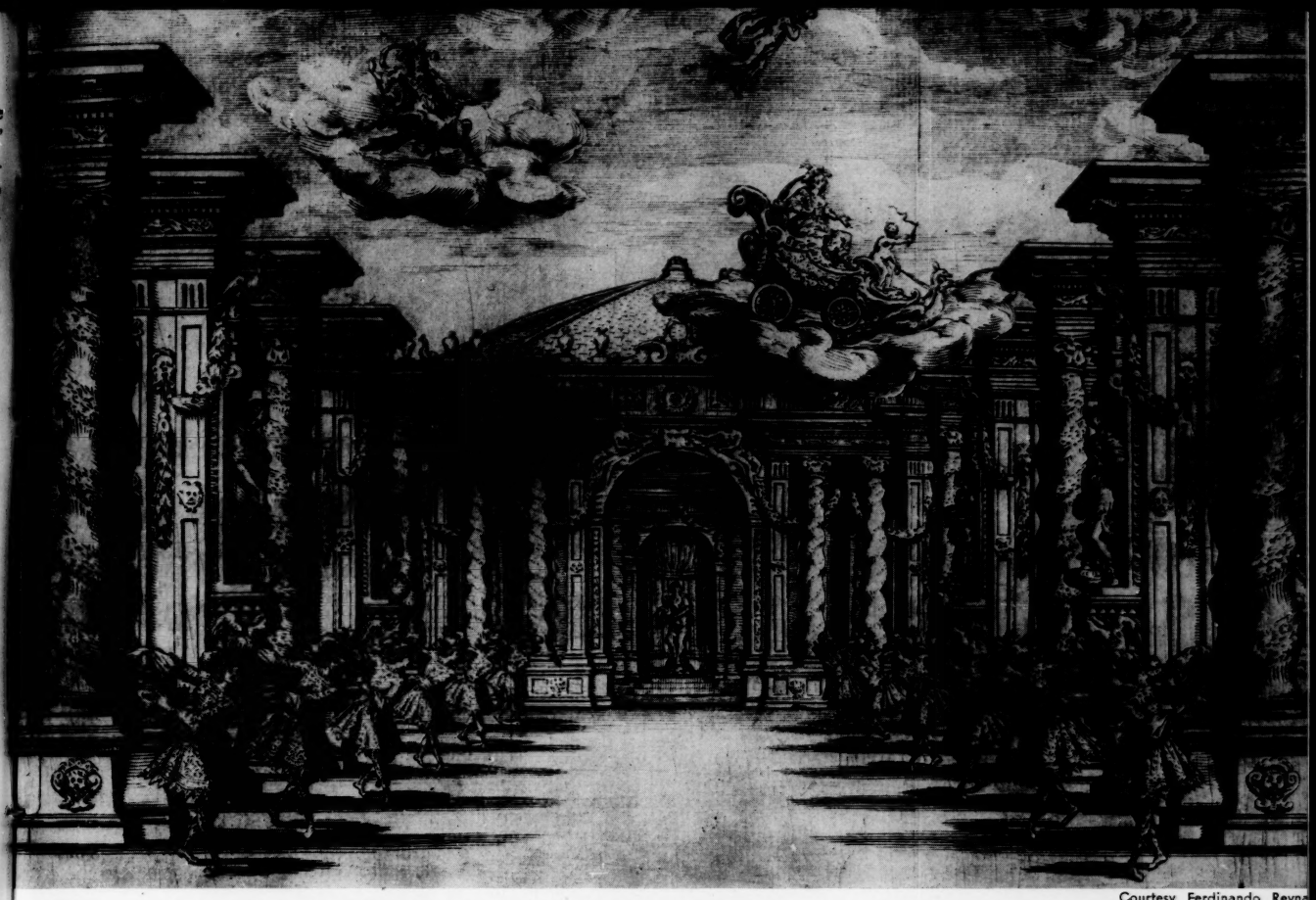
The point in all such situations is that a patient must *want* to master his handicap and must *believe* that he can—if he will try. He must know what the probable limits will be and that he must *earn* whatever goal is to be achieved by hard work under proper guidance. He must grasp the basic concept that bodily changes require time, and that the clock does not measure such time, but that very definitely mental attitude, degree of effort, factors of general health, and proper teaching are the "minutes" in a "rehabilitation clock."

The easiest cases to work with are athletes, "stunt" performers—like those who really take the risks in the movies—and perhaps most of all, dancers. Other things being equal, these individuals have learned how to really use their bodies and have already discovered that mastery requires concentration, effort, and time. Such persons are more easily motivated, better disciplined, and have developed a sort of channelized courage not known to those of a more sedentary habit.

Perhaps the most delightful group to work with are children. They have not had time to develop ingrained, bad habits, are flexible in mind and body potential, and are easily motivated by a good teacher. They also have not yet learned to be prejudiced against dance—a factor with too many males. In children, therefore, the problem often boils down to learning brand new and wonderfully challenging activities. It becomes a program in habituation, or adapting to new situations without the handicap of remembered and lost facility. Habituation, one can see, is in every way easier than rehabilitation.

This writer hopes that one day our universities will be forward-looking enough to establish Chairs and Departments of Dance Therapy, a study which is, unfortunately, still not very well understood and sadly neglected by the medical profession. A tremendous amount of research and accomplishment for the benefit of many awaits a properly conducted program that could be pioneered by such a department.

This is not the place to outline a curriculum for the training of professional dance therapists—a fascinating and challenging undertaking. But it is the time to say that the building of such a project is possible, practical, and indicated. And in the meanwhile, there are those few but eager persons and clinics ready to give of their knowledge and help. *THE END*



Courtesy Ferdinando Reyna

A 17th-century print of an all-male corps performing as women at the Pergola Theatre in Florence, Italy, 1661.

THE "GIRLS" OF SAMOS

Over the centuries, travesty, or *travesti*, has played an important part in the history of theatre and of ballet. The word originally signified a male playing a female role — a tradition which lasted in the theatre well into Shakespeare's time, and still exists in Japan's Kabuki Theatre. Religious and social prejudices against the "immodesty" of women appearing on stage were significant motivations.

During the 19th century, however, the term also began to signify a female playing a male role. In the second half of the last century it was considered very daring, and therefore theatrical, to see a woman in tights. (The part of Franz in *Coppelia* is danced by a female even today at the Paris Opera Ballet).

According to French dance historian Ferdinando Reyna, travesty was especially popular in 18th century Italy, with famous beauties like Dido, Ipheginia, and Cleopatra all performed by boys. (The Italian ballet frequently cast men in women's roles until World War I.)

The rare 17th-century print above depicts an all-male corps de ballet performing as women in a ballet presented at the Pergola Theatre in Florence in 1661. Some of the most illustrious noblemen of the city performed in it — men with names like Strozzi, Renaldi and Scarlatti. The dance, called *The Ballet of the Girls of Samos* was performed in *Hercules and Thedes*, a melodrama written by the poet Andrea Moniglia and the composer Jacopo Melani.

A contemporary account reads:

"At the end of the first act, the Girls of Samos divided into two lines and, accompanied by a charming 'canario,' wove through the steps of a very pretty Spanish dance while accompanying themselves on castanets. Sometimes they lightly tapped the ground; sometimes they clove the air with very high cabrioles; and sometimes they stopped the movement to take very pretty poses. The dance was so charmingly executed and its conception was so novel that they were very generously applauded."

THE END

Pavlova's Ivy House In London Inspires Philadelphia's Ivy Hall

IVY HOUSE: Pavlova's home in London is today a hospital building. Statue of the ballerina in foreground rises from the famous Swan Pool.

Anna Pavlova, more than a quarter century after her death, continues to be a guiding spirit for the dance throughout the world. Ivy House in London, the ballerina's home and studio-school on the edge of Hampstead Heath, is one of the symbols of the great artist.

In the tradition of Ivy House, a home in Philadelphia has similarily been dedicated to the dance. The well-known Quaker City teacher, Florence Cowanova, had been a friend of Pavlova's, and among the teachers with whom she studied in Europe was Pavlova's ballet master, Ivan Clustine. Three years ago Miss Cowanova took over a handsome mansion and designated it Ivy Hall.

While classical ballet is the main course at Ivy Hall, Miss Cowanova offers training in all forms of theatrical dance and impressive numbers of Cowanova alumnae are regularly to be found in the Corps de Ballet and Rockette line at the Radio City Music Hall in New York. Other graduates have included such names as Catherine Littlefield, Imogene Coca, Roy Shipstad — and a little girl named Grace Kelly.

Florence Cowanova has devoted many years to bettering the professional standing of dance teachers. She has been President of the New York Society of Teachers of Dancing, the Pennsylvania Dance Teachers Association, and the Dance Masters of America.

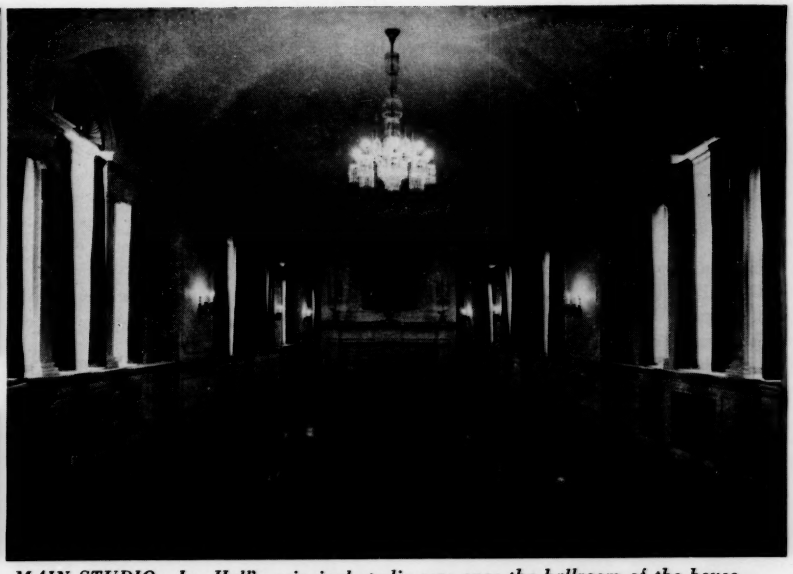
In 1949 there suddenly appeared a Pennsylvania law which imposed on dance studios arbitrary license fees and absurd restrictions. Armed with nothing but righteous indignation, Miss Cowanova hied herself to Harrisburg to see the Governor, the Attorney General and anybody else who would listen to her. They listened — and the offensive law was repealed. Since then she herself has become an expert parliamentarian, and in the teacher associations she has vigorously campaigned for the preparation of recommendations for dance legislation, which she feels is inevitably forthcoming.

And so, in a studio-home inspired by a deathless memory, Pavlova once again is perpetuated in the main stream of American dance. *THE END*

PHILADELPHIA 1924: Anna Pavlova (l.), on an American tour, has a reunion with Florence Cowanova.

IVY HALL: Mansion now the Cowanova Studios in the Overbrook section of Phila.

VISITING THE GOVERNOR: At Harrisburg in 1951, Gov. John S. Fine and Miss Cowanova look over the state charter for the Penna. Dance Teacher's Ass'n.



MAIN STUDIO: Ivy Hall's principal studio was once the ballroom of the house.

FOLK DANCE TRADEMARKS

Hand positions in the old Boyar dance "Vo Sadu."

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

Even non-dance minded people have come to identify certain dance positions with specific countries. Anyone today seeing a picture of a man doing a "prysiadka" (squat step) invariably assumes the dance is of Slav origin. A couple with hands folded on chests, about to move shoulder to shoulder, connotates an American do-si-do. A dancer with both hands in the air, thumb and middle finger pressed together, is pretty well recognized as a Scottish dancer. A couple in shoulder-waist position brings to the American folk dancer a picture of a Swedish *Hambo* dancer.

The dances of each country have certain traditional "trademarks" that identify them from others. But in addition to these obvious features, there are numerous more subtle characteristics that give each dance its specific flavor. Without these "trademarks" native dances lose their character — in fact their true grace and beauty.

Hope Hawthorne

L to R: Hand positions in the style of Scandinavia; Norway; common usage; and the Ukraine.

For example, the dances of England, Scotland, Ireland and Wales are all done with hands flowing freely at the sides, following natural movements of the body. The eye is thus drawn to the dance patterns or the nimble footwork. The same dances, if done with hands on hips or with flourishing skirts, would make the dance and dancers all look ridiculous. Furthermore the dancer would be hampered physically and would find it awkward to execute these particular steps and figures with hands on hips. Thus the "trademark" of the dances of the British Isles would be free hands at sides for most of their folk dances.

The hands are also used freely in Polish and Russian dances, but here the hands move in the air at shoulder level, with wide sweeps of the arms. The Polish version is even more flowery, with rounded out arms, as if scooping up sheaves of wheat. This free use of the hands is typical, however, of Russian ballroom style folk dances only, for the peasant or field dancers put hands on the hips. Italians, too, dance with hands in the air, but they hold them high overhead with fingers snapping when tambourines are not used.

The most common position of the hands is on the hips, and in this simple gesture may be found clues to the country of origin of many a folk dance. In Scandinavian countries the fingers are held forward, quite stiff, with equally stiff shoulders and arms. The same position with fingers curved and shoulders rounded out and brought forward is Ukranian in style. The Norwegian Folk Dance Society handbooks illustrate four different ways of holding hands on hip for Norwegian dances, and one is the same stiff finger position, but held several inches below the waistline, low on the hips. Then there is the clenched fist hold common to many countries, including even Greece, where hands on hips is not very characteristic — but when used there it would be in the clenched fist version.

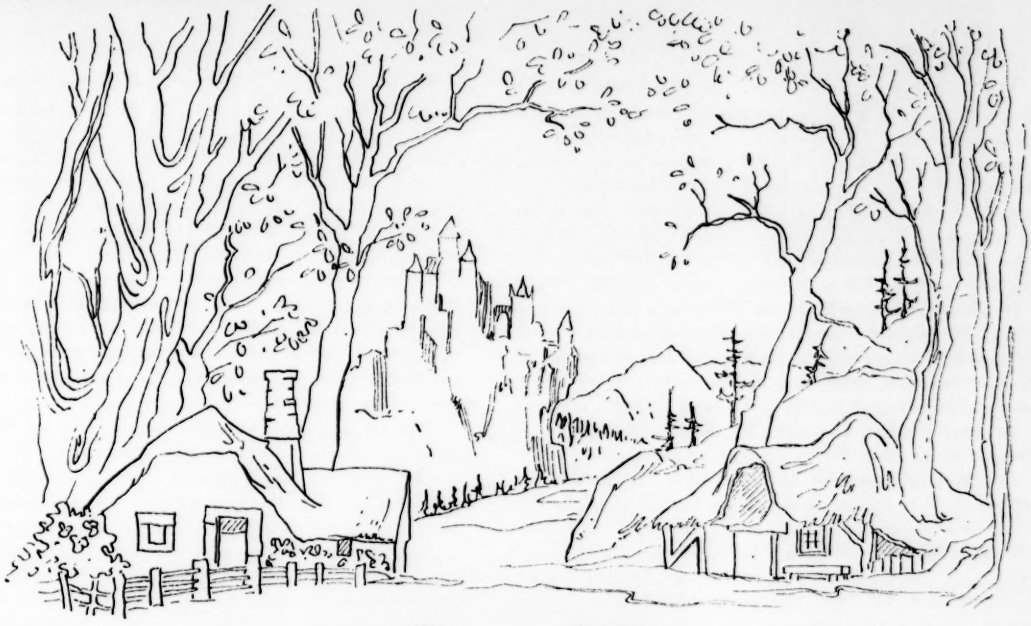
In the old Boyar dance *Vo Sadu* there is an interesting variation. Here the thumb is placed forward on the hip line, with palm up and fingers curved upward in back. The shoulders and body acquire an interesting stance for this graceful flowing dance. If done with an ordinary, fingers-forward, hands-on-hip position, the dance loses its special charm.

Then there is the position sometimes called the "tired washerwoman's" stance, where dancers take the *Vo Sadu* position, but press palms against the body. The result is an ugly, almost belligerent stance. Then there is also the "broken wing" position affected by some American folk dancers. They bring the shoulders extremely forward as they rest the back of the wrist on the hip. This tends to give the male dancer a most feminine appearance.

Hands on hips is so insisted upon in many countries, especially the Scandinavian, that often in figures such as the "grand right and left" the hand is replaced on the hip after each hand shake.

People often wonder what it is that makes a native folk dance group stand out from a so-called "lay" group. "Hands on the hips" is usually the answer. It gives the dance that finished, crisp style. Lay folk dancers tend to just dangle hands casually. *(More next month)*

Eleventh in a series of YOUNG DANCER "STORIES OF THE BALLET" *by* REGINA WOODY, *illustrated by* ARLINE THOMSON



giselle

Fantastic ballet in two acts
Music by Adolphe Adam
Choreography by Jules Perrot and Jean Coralli
Book by Vernoy de Saint-Georges, Theophile Gautier and Jean Coralli—based on a poem by Heinrich Heine
Scenery by Pierre Ciceri, Costumes by Paul Lormier
First presented at Théâtre de l' Académie Royale de Musique, Paris, June 28, 1841, with Carlotta Grisi as Giselle, and Lucien Petipa as Albrecht

Giselle is a ballet that both dancers and balletomanes find completely satisfying. The title role, the highest aspiration of almost all classic ballerinas, offers enormous challenges. In Act I Giselle is young, gay, human and romantic —in Act II she is without age or weight. From peasant costume she graduates to filmy tutu; from ordinary mortal she is transformed into an airy spirit.

The story of *Giselle* has been written in minute detail over and over again. It never fails in its appeal. The touching tale is of an innocent, peasant girl who loves a duke, but doesn't know of his high station since he is disguised as a peasant. When Hilarion, her jealous suitor, reveals the duke as an impostor. Giselle dies of a broken heart. In present-day interpretations, a more realistic approach to her death is indicated by some emphasis on Giselle having a weak heart, which, along with her trusting mind, cracks at the disclosure that her beloved Albrecht has a royal fiancée. Act I ends with Giselle dead in the arms of her mother, while her distraught lover and peasant friends gather around in horror. *(over)*

The idea of Act II is a strange one to the 20th Century mind, but was quite acceptable to the Romantic era in which *Giselle* was created. It takes place in the dead of night in a woodland grove, where the Wilis (according to legend, affianced maidens who have died before their marriages) must dance through the nights for all eternity. The Wilis, led by their brilliant and merciless leader Myrtha, send to their deaths all mortals who come seeking these disembodied spirits. When Hilarion comes to find Giselle in the ghostly other-world of the Wilis, he is not permitted to live. But when the heartbroken Albrecht comes to seek her, Giselle intercedes with Myrtha for him, pleading for her love even after death, and Myrtha relents to the extent that she will permit Albrecht to be led by Giselle to dance to his death (unless, of course, he should still be alive by dawn, at which time she no longer has any power).

Giselle was premiered in 1841, when Marie Taglioni had but recently floated about for the first time on the tips of her toes in the filmy, ankle-length tutu of *La Sylphide*. The vision of soaring spirits darting hither and thither, lifting into cloudlike space with exquisite *ballon*, contacting the ground with only the most delicate of soundless touches, must have enchanted the audiences of the last century, and still does in our more practical-minded today. The beautiful and very difficult dance passages for Myrtha and the corps de ballet, and the long dance sequences for Giselle and Albrecht, give opportunities for—in fact require—magnificent, effortless technique. And the idea that life, even after death, is a virtual slavery to a beloved art does, without a doubt, add an element of fascination to the ballet.

The group choreography of *Giselle* is usually attributed to Jules Perrot, but it may be assumed that Jean Coralli, choreographing the title role for his wife, Carlotta Grisi, did more than her dances. The music, written by Adolphe Adam, whose sixth ballet score it was, is too often discounted as merely "tuneful." In reality the music is an important part of the ballet's continued success. It is uncomplicated and a lovely blend of sweet melodies and simple rhythms, altogether suited for its Romantic dancing. While it seems very uncomplicated for us today, on its debut critics complimented it for its "originality," "its fantastic atmosphere in the second act," and "its ability to support the action." All of this is so true that it would be quite impossible today to imagine a *Giselle* without its lovely music—gay, tragic, and tender.

Not all companies have the same ending for this ballet. In some versions Albrecht falls dead upon the tomb of Giselle after she has descended into it in the light of the coming dawn. In others he watches her, yearning and unbelieving, as she disappears from his sight into the grave, and in anguish falls upon the ground. Or, in still a third version, after he has fallen upon the ground, his attendant comes upon the scene, enfolds him in a cloak, and leads Albrecht—forever unhappy at the true love he has lost—from the scene.

But whatever the staging or interpretation, *Giselle* remains the ballet dancer's ballet. It is an apotheosis of dramatic, choreographic and dancing genius, and each great ballerina brings to it a new and exciting concept, each making the role her own—just as great ballerinas yet to be born will also stamp it with their personal touches.

THE END

Ballroom U.S.A.

"a-magazine-within-a-magazine"

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A POST-IMPRESSIONIST MASTER PAINTS BALLROOM DANCE

The French painter, Auguste Renoir (1841-1919), chose the subject of ballroom dancing for "La danse à la campagne" ("Dancing in the Country"), left above, and "La danse à la ville" ("Dancing in the City"), above right. Renoir left the world a treasury of paintings which reflect the manners and customs of Paris in the 19th and early 20th Centuries. These two oils show the informal and formal dancing styles of 1883—a far cry from the 1840's, when the Closed Position was considered shocking.

BALLROOM DILEMMA

What's Happened to the Fun of "Going Dancing"?

BY ANTHONY RICCIO

Not too long ago, an evening's visit to a ballroom meant having a thoroughly wonderful time. With your favorite dance partner, with the colorful lighting, the smooth dance floor and the terrific music, it would be an occasion of warm association and happy enjoyment. As you danced, you would talk a little. Other couples passing by would turn and smile, and later you would join them in friendly conversation.

Your father and mother had come here before you. It was here you celebrated your engagement; you returned again after your wedding. After a short interim, when you stayed away to have a family, you came back because the children were old enough to leave in the care of baby sitters. It was your favorite haunt, because it was filled with your best memories.

There was more than *just* an orchestra —there was a group of *musicians*, men who knew how to play dance music, a dance tempo that could be easily heard and followed. It was difficult to keep your toes from tapping and, in that romantic setting, an agreeable mood for dancing came over everyone. *(Over)*

BALLROOM DILEMMA *(cont'd)*

But times have changed. Can those nostalgic days of ballroom dancing be restored? I believe that, with mighty effort, they can and must be.

Problem of "Name Bands"

One reason for the change is the so-called "name bands." For a time every musical group tried, by use of hard-hitting publicity, to become a Glenn Miller Band. At first the ballrooms were packed. Couples would congregate in front of the stage, just swaying to and fro with the music. "Why dance?" became the attitude, in spite of the fact that they were paying four, five or six dollars to do just that. More new name bands made the rounds; and week after week people came just to stand and listen to the soloist, usually a recording artist who might take an hour to finish his "turn." No dancing. For one thing, the cluster of listening fans left no room. But also the music lacked dance tempo. There was only sound—soft sounds, sounds in tune, sounds out of tune; men and instruments jumped up and down on-stage and off-stage. The few courageous souls who tried to dance left early, in disgust. Too often the managerial attitude was—they've paid their money, so why worry?

But some fans stayed to complain. "You call that dance music?" "Do they have to play so loud?" "Why do they hide the dance beat?" "Don't they have any waltzes?" "No Latin music?" "How are we going to dance with different partners if the leader plays dance sets 30 minutes long?" "Sure—once in a while a number is all right, but we didn't come for one or two dances?"

Finally it became apparent that the customers—that is, the customers who wanted to dance——had "had" it and were withdrawing their patronage. On the repeat engagements of the name bands, the gates were steadily smaller, and finally the ballroom operators actually began to lose money. Only those interested in seeing an act continued to come—about once in a month. But they were people who didn't dance — or couldn't dance; they could only push or shove. (How is it that people in their right senses can stand around all night—while the entertainers sit?)

Ray Anthony said, "People have quit going to ballrooms." But to quote one of the leading ballroom operators, "People have quit going to hear Ray Anthony?"

Do band leaders and their unions realize what has happened? Do they understand that it is the name bands and not the ballroom operators that are gone? If necessary, the ballroom operators can always go back to clambakes, banquets, tea parties, testimonial dinners and the like. But they still have their establishments.

What remains for the name bands? Perhaps a television spot for some; perhaps some recordings. But most people are buying vocalists—the very vocalists who undermined the name bands' popularity in ballrooms throughout the country. The Number One band (because it is aware of the needs of the dancers), Lawrence Welk, can no longer afford to play average ballrooms because he is too big for them. He has a large organization and a big overhead. Welk is a wonderful fellow and has a top band that has taken him years to build to first rank. While he has earned the right to play the biggest auditoriums he can book, this does not help the dancers.

The Future of Ballrooms

It is not my intention to give the impression that ballrooms are ready to go out of business. We must keep in mind the thousands of young men in the services. Many of them have told me that one of their greatest pleasurable pastimes overseas is going to dances. And since the general population is constantly expanding, it is my opinion that the cycle will change again before too long. But this will not happen without proper thought and effort. Ballroom owners must be on the alert and not allow certain groups the opportunity to hurt their business again.

The basis for a ballroom's comeback is a true dance band on the stand—one whose business it will be to make it easy for people to dance. Millions of people are spending enormous sums of money to improve their dancing, but they practically have to fight with the maestros to get them to play the music they want to dance to. The bands must provide a variety of tempos and dance forms. And they must promote new dances while they are new—not five years later. If it is a group which enjoys performing good dance music for its own sake, and not just for the night's pay, they can be sure of better pay and more jobs, because there is a market for the right kind of ballroom music.

A ballroom must be a comfortable place. There ought to be plenty of tables where people can, if they feel like it, sit down and lean on their elbows when talkin to their friends. The paying custome must be made to feel at home the minut he enters the ballroom.

People like to look around and se others properly dressed. There was a tim when the average person spruced up t go to the corner store. But now it is nc unusual to see grownups go twenty mile to town in backyard apparel. The ball room can show the way, with the righ kind of encouragement from the manage ment. When a fellow takes out his favo ite date, he should want to surround he with the best atmosphere he can possibl afford.

Applause for Musicians

In years past audiences applauded th musicians. This encouraged the band t continue to try to please them. But ap plause seems to have become a thing o the past. Perhaps it's the effect of TV Yet it should be remembered that appre ciation is a mutual feeling and all benefi from it.

What has become of that last walt we always waited for?

We realize that things go in cycles We know that many Americans have be come spectators rather than participants We also realize that they will follow th crowd but refuse to be pushed. Whe ballroom operators began to make thea tres of ballrooms, this was, in my opinion the beginning of a downfall. In encour aging their patrons to stand around t watch entertainers, they started to kil individual enthusiasm. Management itsel didn't allow for changes. When custom ers were taken for granted, business bega to slip. In the past there were many ballrooms that opened every night in th week. Today, in cities of 100,000 pop ulation and over, an attendance of 2,00 and 3,000 for a feature attraction is con sidered a big crowd.

To such remarks as "There are too many other things to do," we reply, "True But how about doing a real job of en couraging people to like to do the things ballrooms have to offer?"

Let's not allow the same mistakes t happen again. Let's be prepared when th great numbers of patrons come back— ready for the big switch back to rea dancing.

Let's go dancing! *THE END*

(Mr. Riccio is a ballroom teacher in Cranston, R. I., and is Dance Master of the Rhodes-on-the-Pawtuxet Ballroom in that city.—Ed.)

CALYPSO BANDWAGON

The Experts Say What's What About "That Mad Fad from Trinidad"

BY DOROTHEA DURYEA OHL

"Are you doin' anything particular?" When it's Calypso, that's the way to ask a lady for the next dance. Haughtily, the girl doesn't even look at the man. Grandly, she holds out her hand, plops it down on his — and away they go.

Trinidadian Geoffrey Holder, concert dancer, dance lead at the Metropolitan Opera, painter, and recently a featured actor in Broadway's *Waiting for Godot*, took time out from his busy schedule to give us these tips on our new ballroom craze from his native island.

"People want to know," we told him, "what do you dance to Calypso music? What is the basic movement?"

"Believe it or not — Charleston," was his surprising reply. "But not like the old Charleston. No kicks, no hands crossing from knee to knee. No bounce. Very dignified from the hips up. Smooth and gliding Charleston-like foot-twisting movements from the knees down."

"Would I be imposing if I were to ask you to sing a Calypso and dance it with me?" I asked.

Gallantly, he replied, "Mrs. Ohl, are you doin' anything particular?"

Then and there, amid the desks at DANCE Magazine, I was given a spur-of-the-moment lesson, during which your 5-foot-¼-inch Calypso reporter and her six-foot-six partner considerably upset the magazine's office routine.

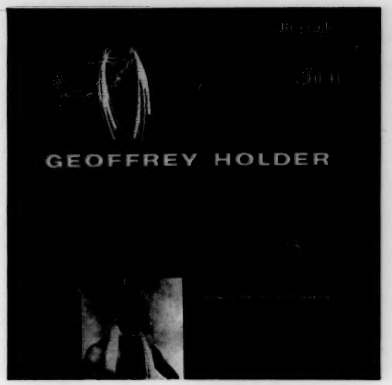
Mr. Holder's style suggested a combination of the "Skating Waltz" by that wonderful old-time ballroom dancer, Maurice, and a vaudeville dancer unenthusiastically pushing a broom in a "Lazy Dance."

He emphasized these contrasts between the foot-action in Charleston and Calypso:

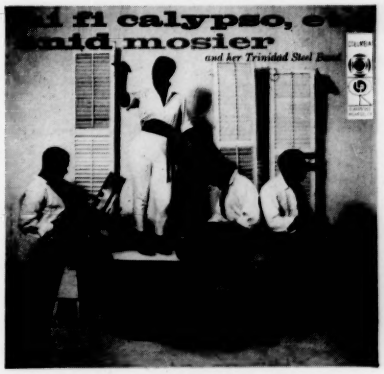
Charleston: The supporting foot performs its action in definite and separated sections — interrupted motion as against continuous motion for Calypso. Charleston (1st part): swiveling on toe, turn heel out, and as heel touches floor, that knee bends (the other foot held free); (2nd part): swiveling on toe, turn heel in (returning foot to original position), and as heel touches floor, that knee straightens.

Calypso: Knees remain straight (but relaxed); swiveling on toe, turn heel out and in with one continuous uninterrupted unaccented motion.

Here's an attempt to set down what he showed us:



CALYPSO RECORD BOOM: Music shops are reporting heavy sales of Calypso albums. Above and below are jackets of two recordings recommended on p. 55.



GEOFFREY HOLDER'S CALYPSO

Charleston Step-Touch

Cts.

1 L fwd (swivel on L toe), turning heel out and in
2 Touch R toe fwd (swivel on L)
3 R bwd (swivel on R)
4 Touch L toe bwd (swivel on R)

Repeat preceeding 4 Cts.

Left Travel: R supports weight, continuously swiveling to produce sideward motion to left; while L toe touches fwd on 1, bwd on 2, fwd on 3; and step L in place on 4. Reverse for Right Travel.

Repeat Charleston Step-Touch. 8 Cts.

Calypso Through the Arch: Man dance in place, turning slightly left if desired, using Charleston Step-Touch, or step in place (alternate feet), maintaining Calypso foot-swivel; while Girl goes under clasped hands and circles back to partner with fwd steps (alternate feet), maintaining Calypso foot-swivel. 8 Cts.

Calypso is currently an excellent drawing card at teacher association meetings. For the NY Society of Teachers of Dancing, Angelo Nadal, born in Puerto Rico and raised in the Virgin Islands, showed his version, which resembles Mr. Holder's in the stress on foot-swiveling movements. He, too, had a version of "Left-Travel" and "Right-Travel," with the free leg performing a circular knee action, and the supporting foot swiveling first on the heel and then on the toe. His basic is a Box: Fwd-L (1,2), Side R (3), Close L (4); Bwd R (5,6), Side L (7), Close R (8) — with distinctive hip movements related to, but not identical with those in rumba. "Roll Back" and "Roll Fwd" resembles a Charleston Walk, but the swivel (on the toe) moves the heel inward; also with a throw (not too forced) of the hip. His "Chucking" was essentially a *pas de basque*—and oh, those rowing motions of the arms!

While the vogue for Calypso is exceedingly lively, there are many approaches, as we discovered in checking with authorities around New York. But regardless of approach, everyone we talked to stressed the importance of *style* in Calypso.

John Clancy reports great interest on the part of his pupils, and says that he considers Calypso more closely related to rumba than any other dance.

Albert Butler, presenting the concensus of Byrnes & Swanson, Harold Halliday, John Lucchese, Franklyn Oakley, Arthur Phillips and John Phillips, considers Calypso basically a "Step-Point" with a distinctive relaxed hip rhythm. "Better dancers," he says, "have evolved the basic 'Step-Point' into a more sophisticated form of box pattern."

Robert Luis expresses it thus: "Calypso is a cross between samba and rumba. It was born in Trinidad which, geographically, is between Cuba, home of the rumba, and Brazil, birthplace of the samba. Basically it is a walk—a 'Trudge', we call it."

"Killer Joe" Piro sees it this way: "Calypso is basically a walk—straightforward, with a slight bounce," and gives this basic combination: Touch L in place and step fwd L; Touch R in place and step bwd R.

It is interesting to note the similarities encountered in what at first seem such totally different approaches. In style, everyone stresses flexed knees. The walk is regarded as basic by several. While neither Mr. Holder nor Mr. Nadal specified the walk, it is obvious that if the foot-swiveling movements were discounted, much of what remains would be a walk. Mr. Holder's Charleston "Step-Touch" and Mr. Piro's "Touch-Step" are basically the same with the order of the movements

reversed. And you will find both "Step-Point" and "Box" mentioned in Mr. Butler's report.

Throughout Calypso music is delightful fun. We particularly enjoyed the album "Calypso from the Virgin Islands" (Victor LMP 1169) with the Mighty Zebra, the La Motta Bros. Virgin Isles Hotel Orchestra, which Mr. Nadal used in his demonstration. It includes *Man Smart, Woman Smarter* and *Work Kill My Family*. And, surprisingly, it contains one record—*Scandal in St. Thomas*, backed with *The Parrot*—which has Calypso in 3/4 time instead of the customary 4/4.

●

MORE ON CALYPSO

It's Simple, It's Smooth, It's Here to Stay, Says Renee Root

BY WILLIAM COMO

"When Dolly hear dem sound da drum, up she jump and she holler 'Here I come!'"

A wild carnival parade of ballroom enthusiasts seems to be following right after Dolly in the mad rush for more and more Calypso. With the phenomenally increasing popularity of Calypso music has come the demand for more information about this gleeful dance. To shed light on the subject, we turned to Renee Root, formerly of the famous ballroom team of Renee and Root, and now well known in New York for her Calypso teaching. Mrs. Root danced four seasons in Nassau, where she did extensive research on this fascinating folk form, which is becoming a must for even the most sophisticated music listeners and ballroom dancers.

Asked "Is there a real dance to Calypso music?" Mrs. Root said, "Yes, definitely. It is completely unique—and with a style all its own. And it's a hit! Every night club and ballroom that advertises Calypso is jam-packed with customers. It makes good sense that any popular music to which people will listen hour after hour will be adopted by the dancing public."

Mrs. Root points out that, contrary to some people's impression that Calypso is Latin-American, it actually stems from the British colonies of the West Indies. Its distinctive aura of steel drum bands, pennywhistles and street singers is found in Trinidad, Jamaica, Nassau, the Virgin Islands—and even in Bermuda. It is strictly an expression of the Negro populace of those islands. There the natives enjoy making up stories in song, or they amuse themselves by taking little items from the newspapers and singing and dancing them in rhythm to music, with that fine improvisation and extraordinary wit which is the essence of Calypso.

In Nassau, Mrs. Root says that her first impression was that the dancing seen there had nothing which could be taught as a special form. It seemed only like samba danced to Calypso music. But after closely observing some private celebrations and festival processions, she began to notice that the dancers' feet never seemed to leave the ground, that they were always sliding, slipping and drawing their feet together—putting as little effort into it as possible. Then she agreed with the inhabitants of the island who maintained that the dance *was* different.

Beyond its attractive style, Calypso's principal appeal as a ballroom dance is its simplicity, and that is why it stands an excellent chance of outdrawing the more complicated Latin dances, which often leave inexperienced dancers trapped in corners or worrying about ways to change direction on the dance floor. The style is smooth——Calypso is probably the smoothest dance that has been created—but it's not dead and dull! There's no hopping about but, instead, there is a provocative lilt which comes from syncopation and the SLOW quick QUICK accents of the basic box movement.

While one finds many variations, the Carnival Walk, or "Old People's Walk," as it is often called, is done everyhere in the islands, reports Mrs. Root. The step is used more than any other, partly as a result of the long hours of dancing during carnival times. Tired, or even near exhaustion, the dancers use it as a means of marking time to restore energy. To it are added various degrees of interpretation according to the dancers' whims (in much the same way Cha-Cha came from Mambo, with the addition of a little here and a little there).

One can dance the ballroom adaptations of Calypso for long periods of time because of the ease and effortless "feel" of the dance. Dancers can relax and be free to talk with their partners, without having to worry about complex steps. "It's never work!" Furthermore, from the sidelines it *looks* simple, and more people are willing to give it a try.

In it's "close to the ground" feeling, there is an element of "bush dancing" or Voodoo in exhibition Calypso, and even in the ballroom extension of it. As in every dance, there is the good and the bad, the conservative and the wild. Naturally, some performers have an execution that is so complicated and so peculiarly their own that it is scarcely adaptable to ballroom work.

When she was still experimenting with a teaching form, Mrs. Root discovered that Calypso "was difficult to sell until it had a box step." Only after such a simplification did the general public consider the dance a "natural" one. That "natural" quality, the simplicity and smoothness of the style, plus the compelling music which makes everyone want to move to it, are the elements which Mrs. Root believes will make Ballroom Calypso endure.

NASSAU CALYPSO: N.Y.C. teacher Renee Root and William Como show (l. to r.) the Carnival Walk (basic pos.); the Flirtation Walk; Draw Step (conclusion); Lady's Solo Turn; and Carnival Walk in Unison (Open Pos.). Jack B. Mitchell

Here is a practical outline of some basics and figures which are, she says, as close as possible to the authentic original:

CALYPSO FROM NASSAU

Mrs. Root stresses that execution must be ultra-smooth and soft, with feet close to the ground and knees slightly flexed at all times. Except in the "Carnival Walk," the accent is always on the 1st and 3rd step (on the Slow and the 2nd Quick). Music is 4/4 time. Description for man. Girl dances counterpart unless otherwise specified.

CALYPSO BOX BASIC

Left Forward Basic

Fwd L (slide) (S)
Side R (ball of ft.) (Q)
Close L (Q)

Right Forward Basic

Bwd R (slide) (S)
Side L (ball of ft.) (Q)
Close R (Q)

CARNIVAL WALK OR "OLD PEOPLE'S WALK

Forward

4 slow walking steps fwd, L, R, L, R
(Repeat L Fwd and R Bwd Basics if desired)

Sideward

Side L (S)
Close R (S)
Side L (S)
Close R (S)

CALYPSO FLIRTATION WALK

One L Fwd Basic; then —
Releasing R hand from partner's waist,
Bwd R (slide (S)
Bwd L (ball of ft.) (Q)
Close R (Q)
Repeat above as many times as desired then —
One Fwd Basic, resuming Clos. Pos.

CALYPSO DRAW STEP

One L Fwd Basic
One R Bwd Basic
One L Fwd Basic — then
Man turns 1/4 L, girl turns 1/4 R, assuming Semi-Open Pos.

Man

Fwd L (slide) (S)
Bwd R (ball of ft.) (Q)
Close L (Q)

Girl

Fwd R (slide (S)
Bwd L (ball of ft.) (Q)
Close R (Q)
Repeat preceding twice, starting first R, then L. Then —

Man

Fwd R (slide) (S)
Side L (ball of ft.)
resuming Clos. Pos. (Q)
Close R (R)

STEEL BAND: Photo above, from Cook Laboratories' "Steel Band Clash" record album, shows how the tops of oil drums are divided with indentations and perforations to produce a variety of musical tones in Calypso music.

Girl

Fwd L (slide) (S)
Side R (ball of ft.)
resuming Clos. Pos. (Q)
Close L (Q)

LADY'S CALYPSO SOLO TURN

One L Fwd Basic
One R Fwd Basic — then

Man

Releasing R arm from partner's waist,
One L Fwd Basic
One R Bwd Basic

Girl

Turning under clasped hands,
Back R (small step) (S)
Cross L back, L toe at
R heel (Q)
Close R (Q)
Fwd L (small step) (S)
Side R (Q)
Close L (Q)
(2 full measures to complete turn, which must be gradual and controlled.)

RECOMMENDED CALYPSO RECORDINGS

Enid Mosier & Trinidad Steel Band 12" Col CL-928
Tower Islanders 12" Fiesta 1212
Calypso (Harry Belafonte) 12" Vic LPM-1248
Harry Belafonte 12" Vic LPM-1150
Trinidad Steel Band 10" Paragon 604
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DANCING FOR CADETS

How a Maritime College Organizes Its Yearly Dance Program

BY LEONARD J. TROPIN

When the Dance Committee of the State University of New York, Maritime College, at Fort Schuyler, N. Y., plans a dance, the Cadet Corps looks forward to the event. It's not just because a "hop" at Fort Schuyler is a break from military regimen, but because everybody has fun. And invariably the affair is well-attended and successful.

Now a word about our school: The Maritime College is an accredited college of about 500 students which prepares young men for careers in the American Merchant Marine. Most of our graduates serve as deck or engineering officers on board American flag ships or in the Navy. Others are employed in the maritime industry. The school was founded in New York City in 1874 and is the oldest maritime training institution in the country.

Now, sailors traditionally like to dance and the Fort Schuyler mariners are no exception. But this is not the only reason that our college has a carefully thought-out and organized dance program. We have come to recognize the value that social dances have for our cadets. We certainly want to give our young men all of the social contacts and normal activities that they would have if they were not living in a rather restrictive, all-male environment.

And beyond this there is, to our mind, a certain "civilizing element" in dancing. Music, graceful movement, and pleasant society somehow engender a sense of decorum difficult to achieve in other ways.

This is how the dance program at Fort Schuyler works: First, dances are a student activity and we let the students plan the affairs completely. At the beginning of each academic year a committee is formed of cadets who voluntarily want to have a part in planning and giving dances. We have found that about a dozen or so cadets pitch in and work. Their reward is simply the fun of successfully organizing dances, and, of course, free tickets.

Assisting the Dance Committee is a faculty advisor. And it must be said that success or failure of the program often depends on the faculty advisor. At Fort Schuyler, Professor Fred Hess of the Science Department has for five years

Herb Flatow

GRADUATION DANCE: Final event last season for cadets of N.Y. Maritime College was the formal Graduation Dance held in June at the Hotel New Yorker.

counselled our dance committees. Perhaps as good a diplomat as chemistry professor, Hess does not direct the students, but merely advises them on their plans and lets them make their own decisions. He serves, furthermore, as finance officer and as a liaison between the students and administration.

At Fort Schuyler, the Dance Committee plans ten affairs each year. These range from unpretentious hops held in the mess-hall to the big flossy affairs in plush hotels. Both kinds have their place in a balanced program for they serve different needs. These are the dances we hold:

1. Opening Dance. This affair is designed to bring the "mugs" (freshmen) into the social swing of the college. Girls are invited from neighboring schools in buses chartered by us. Thus the new mug is not embarrassed by not having a date. Each girl is individually escorted to the mess-hall (our dance floor) by a cadet and a number of mixer dances serve to introduce the cadets to the girls.

2. Fall Dance. This is the first large-scale social event of the year and is usually held at a Manhattan hotel. A number of the faculty can be counted on to attend this dance.

3. Mess-Hall Dance. This is usually a "harvest hop" at Thanksgiving time. It attracts about 75 or 100 cadets from the three junior classes and their dates. This dance serves as a social event for boys who cannot get home for the holidays.

4. Ring Dance. Seniors only go to this one. A large facsimile of a ring is built and put in a prominent place in the mess-hall. Each senior gets his class ring placed on his finger by his girl as they stand within the ring in the mellow glow of a blue spotlight. The band plays the favorite musical number of each couple as they pass through the ring. Engagements are announced at this dance.

5. Christmas Dance. This is a formal-dress affair held at a hotel. Cadets bring dates, usually supply them with orchids. The dance occurs just before Christmas recess and the cadets attend it in a happy, holiday mood. Two carefree weeks of no-school are ahead.

The next several dances are held on campus and are sponsored mainly by individual clubs. A friendly rivalry has developed in this respect, with several clubs trying to outdo the others in the ingeniousness and attractiveness of the dances they give.

6. St. Valentine Dance. Sponsored (this year) by the Newman Club and held in the mess-hall, it attracts about 100 couples.

7. Shipwreck Dance. This is a costume dance (pirate, castaway dress, etc.) sponsored by the Yacht Club.

8. Propeller Club Dance. Offered by the Port of Fort Schuyler section of the National Propeller Club, this dance serves as the setting for presentation of academic awards.

9. Spring Dance. This large-scale, informal dance is usually held in March at a Manhattan hotel. It is given by the Dance Committee rather than a club.

10. Pre-Cruise and Graduation Ball. This is the last dance of the year and the most important one for all cadets. For the three junior classes, it is their last social activity before they sail for Europe. It is an occasion for good-byes and last dates with sweethearts. For seniors, it is their last college activity. The dance is a formal one and is given at a hotel on graduation night.

As outlined above, four of the ten college dances are at hotels and are relatively easy to organize. We have found it necessary to reserve hotel facilities a year in advance in order to insure ourselves of hotels that fitted our requirements. The contract, incidentally, is signed by the faculty advisor rather than a student. Tickets are sold at about $4.00 per couple and their sale must, of course, be promoted vigorously on campus. About three weeks before the dance it is necessary (in New York City, at least) to apply for a police permit which costs $5.00. The hotel cost is usually about $400.00 and a ten piece band is hired for another $300.00.

From the above it can be seen that the Dance Committee must have sub-committees, which make arrangements with hotels, bands, and others. Besides these sub-committees, responsibility for publicity, sales of tickets, and finances must be assigned.

A dance at the college is a far more elaborate matter. Here the Committee breaks up like an amoeba into 6 or 7 sub-committees. The Committee as a whole plans the theme of the dance. Then an arrangement committee gets letters of permission from the Commandant of

Cadets and the business office of the college; the same group sees that tickets are printed. They also procure a band, frequently a cadet group of six who play with the school band. A ticket sales group goes to work: stories are written for the college newspaper, posters are drawn and put up, and pep talks are given at meals and in the dorms. A finance committee collects ticket money and makes disbursements, although Dr. Hess, the faculty advisor usually holds sizable funds.

A refreshments committee buys the snacks absolutely vital to the success of any dance. Incidentally, we have evolved formulae for the purchase of food: two-thirds of a large bottle of soda per person; two seven-pound cans of pretzels per 100 students; four three-pound cans of potato chips per 100 students. No liquor is served or permitted to be brought in.

A decoration committee usually gets frantically busy the day before the affair.

Since our mess-hall serves as our dance hall, we have had to request cadets to get their decorations up in one day and take them down on the following day.

An additional sub-committee is in charge of the clean-up operation, which is accomplished in two parts. Immediately following the dance, the mess-hall is cleaned and put into orderly state.

Just a word about Fort Schuyler dance finances. We start each year with a $2500 appropriation from the Student-Faculty Association. This is an organization that finances most campus extra-curricular activities. It gets its funds from profits made by the school canteen and ship's store, both patronized by the cadets. Costs at each dance are kept to a minimum and each dance is carefully budgeted. The cost of tickets to the final dance of the year, the Graduation Ball, is adjusted somewhat to make sure we stay within our original appropriation and our income from ticket sales. How close a shave this can be is attested to by Dr. Hess who ended last year's program with a balance of 92¢.

A final word: Probably the most important ingredient in holding successful school dances is the quality of enthusiasm which surrounds their planning. Here the role of the Dance Committee advisor is all-important, for he can inspire a group of boys and bring out their industry and creativity or he can plod along and let things take their course. We have noted, however, that good dances generate the desire for students to pitch in and have more good dances.

THE END

When this article was prepared, Mr. Tropin was Asst. Dean of Students at the N.Y. Maritime College. He is now Director of Public Relations of the Community Council of Greater New York.—Ed.

Herb Flatow

COMMITTEE AT WORK: At left, prior to one of the Maritime College dances, a committee group plans details which insure smooth functioning of the event, (r.).

NEWS OF BALLROOM DANCE

AROUND THE COUNTRY

The Eastern U.S. Ballroom Dancing Championship finals will be held March 24 at the Arcadia Ballroom in NYC. Preliminaries take place at the Arcadia March 10, 15, 17 and 22. Contest rules have been formulated by the new Nat'l. Committee for Ballroom Dancing, and will also apply to the Nat'l. Ballroom Operators Nat'l. Championship finals in Sept. . . . On Feb. 10 Hamilton, Ont., teacher Basil Valvasori gave 2 sessions in Int'l. Style for NYC area teachers—one for the NY Soc. of Teachers of Dancing, and one class arranged by Helen Wicks Reid.

Dance Masters of Ohio again plan to sponsor a children's ballroom dancing contest at this year's Ohio State Fair. The 1956 competition drew 500 young entrants . . . Andy Powell and Orch. began an engagement Feb. 26 at the Aragon Ballroom in Chicago . . . Ballroom work at the recent 2-day normal session of the So. Texas Assn. of Dancing Teachers in Houston ranged from specialized work for children, presented by Margaret Powell, Baton Rouge, to Int'l. Style, given by Iola and Arthur Thomas of Houston.

Ballroom Calypso is everywhere in Manhattan. It is being featured in many night spots, in a highly successful series of concerts at Carnegie Recital Hall, and record shops are reporting big Calypso business. The N.Y. Soc. of Teachers of Dancing has devoted two forums to the subject. Brooklyn teachers Don Byrnes and Alice Swanson are teaching Calypso for the Dance Masters of America NYC Chapter's 1-day meeting March 17 at the Hotel Henry Hudson, and for Dance Educators of America's material session March 24 at the Hotel Plaza. "Killer Joe" Piro's Wed. night Calypso lessons and floor shows are big drawing cards at the Palladium Ballroom.

There is to be a 2-day Blankenship Ballroom Workshop on April 27 and 28 at El Patio Ballroom in San Francisco. Faculty will be drawn from both East and West Coast, and will include children and teen-age work.

SO. CALIF. BALLROOM NOTES

Reservations for the Silverado Ballroom Contest Finals Mar. 10 in San Diego were sold out in Jan. Waltz prelims were held Jan. 5-Feb, 2; Tango prelims Feb. 9-Mar. 2. Rumba winners, to compete again in the finals are: Gwen and Allen Scott, San Diego; Fox Trot: Betty Rudkins and Jerry Haynes, L.A.; Mambo: Susie Carr and Raun Niles, L.A. . . . Vera-Ellen helping to inaugurate the large new Fred Astaire Studio in Houston . . . Iris and Victor Wainwright, holders of a Fellowship, Imperial Soc. of Teachers of Dancing, London, gave a lecture-demonstration for dance directors and teachers recently in No. Hollywood.

Lawrence Welk named Nat'l. Chairman for the Heart Fund . . . Bob Williams writes from Tokyo that Ray Anthony is the No. 1 choice of Japanese for dance music, his recordings being played 10 to 1 over other bands on radio. Angelenos in accord, as Anthony is playing to capacity crowds at the Palladium. Enrique Melendez writes that Les Elgard is enjoying the same popularity in Mexico City, with every shipment of his albums sold out the day of their arrival . . . Top couturier Don Loper displayed his prowess as a dancer when he and Ginger Rogers danced amid cheers in the floor show at the fabulous Bal Fantastique, a benefit for the Exceptional Children's Foundation.

The Terpsichorean Precision Waltz Group will represent ballroom dancing at

the Beaux Arts Ball, sponsored by Verdugo Hills Art Assn. Mar. 4. Quite an honor for the "Terps," as all branches of the arts will be presented . . . The Terpsichorean Perpetual Trophy Dance Derby, begun in Oct., has passed the 1st quarter, with Thelma and Sid Martin far in front. Members qualify by competing in various contest finals throughout the So. Calif. area . . . Bud Scholtens' many friends and admirers of his dancing ability saddened to hear he was seriously injured in an Air Rescue Squad mission near the No. Pole. Now in San Diego, he faces 6 months' hospitalization . . . Top disc stars will shine at the Jr. Teen March of Dimes Dance in Burbank. This young group has donated thousands to the Nat'l. Foundation for Infantile Paralysis . . . Bobby Burgess, dancer from the Walt Disney Mouseketeer TV show, studying with Jeff Jeffries in preparation for his Las Vegas opening.

Nostalgia is the order of the day for thousands of dancers as they contemplate the fate of the famed Rendezvous Ballroom in Balboa. The initial appearance of some of our best known bands was made at the Rendezvous in the 30's, and during the swing era it was in operation 7 nights a week. With the post-war onset of TV and lack of name bands, the Rendezvous operated only for special parties and one-nighters. In the past year Rock 'n' Roll pandemonium took over, climaxed in Jan. when 3 policemen were injured. Result? Newport City Council meets in Feb. to decide about renewing the ballroom's license. Survival prospects look dim. *Katherine Sheehy*

NO. CALIF. BALLROOM EVENTS

At the Jan. 8 meeting of the Golden Gate Chapter of Nat'l. Smooth Dancers, Esther Mattix was inaugurated as the group's 1st lady President. Chapter has begun a new dance policy, with 1 group lesson a month in Slicker from Jeff Jeffries, and 1 lesson a month in Latin from William D'Albrew. Remaining Tues. nights will be practice sessions. In both lessons and practice 1/2 hour is devoted to basic, and 1/2 to variety. Certificates are being given to those graduating from basic to variety.

SMOOTH DANCERS: Carmen Carlos and Vincent Scillato of the San Diego, Calif., chapter of the Nat'l. Smooth Dancers, were 1956 Grand Champions of the Dancing Cavalcade in San Diego, and 2nd place winners in Fox Trot and Waltz at Chicago's Harvest Moon Festival.

A group of girls from the Lake Merritt Chapter of Nat'l. Smooth Dancers are studying ballet as a means of improving their ballroom dancing, with Alice Zwillinger at the Blankenship Studio in Berkeley. The Chapter holds a dance in Berkeley at the Shattuck Hotel March 9, with music by Al Wyatt's Castlewood Orchestra . . . Ted of the dance team of Ted and Diane Wayne is now doing a tour of duty with the US Army . . . William D'Albrew and Frances Hatch Park will be ballroom faculty for the Dance Masters of Calif. meeting March 3 at the Ziceva Ballet Studio in San Mateo . . . The team of Page and Bray have been winning plaudits at Bimbo's 365 Club in S.F.

Gladys Blankenship

●

BALLROOM DICTIONARY

BY DOROTHEA DURYEA OHL

MAMBO STEP

May be counted in several ways. Here are 2 most frequently used:

SIDE MAMBO STEP

(Similar to Pressure Step in Rumba)

	Counts	
Side L (or R)—push slightly against floor	1	2
Step R (or L) in place	2	3
Close L (or R)	3, 4	4,1
L FWD (OR BWD) MAMBO		
Fwd (or Bwd) L	1	2
Step in place R	2	3
Close L	3,4	4,1
R BWD (OR FWD) MAMBO		
Bwd (or Fwd) R	1	2
Step in place L	2	3
Close R	3,4	4,1

MAMBO STEP OPEN

Instead of Close, final step bwd (or fwd)—in opposite direction to 1st step.

COMBINING FORM

1 L Fwd Mambo step—plus
1 R Bwd Mambo step

(This serves much the same purpose as Box Steps do in other dance forms.)

CHA-CHA STEP

Basic Cha-Cha must include 5 movements—all small; 2 of them slow, 3 of them quick (the Cha-Cha-Cha)—very small. Either the "slows" or the "quicks" may precede. The following Cha-Cha forms start with the 2 "slows." They may be inverted, and the placement of the feet varied, according to individual preference. For convenience in teaching, the count is: 1,2 (slow); 3,4,5 (quick), spacing counts rhythmically.

SIDE CHA-CHA	
1 Side L (or R)	S
2 Close R (or L)	S
3 Side L (or R)	Q
4 Close R (or L)	Q
5 Side L (or R), almost in place	Q
FWD (AND BWD) CHA-CHA	
1 Fwd (or Bwd) L (or R)	S
2 Step in place R (or L)	S
3 Bwd (or Fwd) L (or R)	Q
4 Close (almost) R (or L)	Q
5 Bwd (or Fwd) L (or R)	Q

COMBINING FORM

1 L Fwd Cha-Cha—plus
1 R Bwd Cha-Cha

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ROMANOFF *(continued from page 21)*

sudden and untimely passing.

I first met Boris Romanoff in Paris in 1929. I was a young ballet student who had left America to further my studies with the great masters of Europe. The young American dancer Arthur Mahoney (who had gone to Europe for the same reasons as I), Boris Romanoff, and I all met when we were engaged by the Opera Prive de Paris; we two as dancers, Romanoff and Michel Fokine as choreographers. Later our acquaintance was renewed briefly in Buenos Aires.

It was not until many years later that we met again. Mr. Romanoff joined our faculty at the School of Ballet Repertory as guest teacher during the summer of 1953. From that time until his death on January 30, 1957 he returned to the school each year, after his season in Italy, to teach Character and Variations classes.

Backstage after a 1929 Pavlova performance at the Teatro Colon, when Romanoff was Ballet Master there. L. to r.: Conductor Efrem Kurtz, Anatole Oboukhoff (kneeling), Anna Pavlova, Pierre Vladimiroff, Mme. Smirnova, Boris Romanoff.

Mr. Romanoff taught a magnificent class. I say "taught" for he did not merely "conduct" or "give" a class. He really taught — with enthusiasm, good humor, and infinite pains for detail. No student was too untalented for care and attention.

He was much beloved of the students who understood him thoroughly in spite of the fact that he spoke very little English and conducted his class in four languages at the same time. How lively the studio was with Mr. Romanoff encouraging and directing the dancers with five words of Russian, three of French, two of Italian and two of English!

He had a fine sense of humor and loved to laugh. A true gentleman and an excel-

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lent host, he and his charming wife, Eugenie, provided many happy hours of good food, good drink and good talk in their delightful apartment, filled with momentos of his rich career.

Mr. Romanoff loved to reminisce of his early days in Russia and told many fascinating stories. One of the most amusing of these concerned his very first ballet lesson at the Imperial Ballet School. In the year 1900, ten eager little boys met with their teacher Serge Legat, brother of the famous Nicolas Legat, in the studio classroom. Mr. Legat began by introducing himself, then asked each of the nine-year-olds to give his name. Each name brought forth a comment from the teacher who knew the symbolic meaning underlying it. After about twenty minutes of this Mr. Legat said "Well, what do you boys want?" "We want to dance!" piped the little voices — "Ah, so! You want to dance — well, the first thing a dancer must learn is how to prepare the floor." Whereupon Mr. Legat picked up the traditional watering can and began tracing a pattern of water drops on the floor. "Now you try it" he urged one of the little boys, handing him the can. One by one each of the boys took his turn trying time after time to get the correct technique of just enough water, no spilling, until at the end of the hour, dripping wet but supremely happy, their first lesson was ended.

Like his contemporaries Fokine, Nijinsky, Bolm, Pavlova and Karsavina, Romanoff was a true artist, a product of a golden era of ballet. This artistry found expression in all that he said and did. It is sad that the young dancers of America will no more have the opportunity of learning his art; particularly since he was beginning to grow tired of his travels and to think of settling down to teaching.

Just before his death he was invited by the Teatro Colon to once more become its ballet master for a two-year period and to take over command of its school. He had not yet reached a decision when death overtook him.

Life was good to Boris Romanoff. Fulfillment of his abilities and talents, honor and respect were his everywhere. Death came easily, in his sleep, after a pleasant evening of entertaining friends in his home. *THE END*

My thanks to Mme. Romanoff, Nathalie Branitzka, Anatole Oboukhoff and Vera Nemtchinova for their kind assistance in providing details of Mr. Romanoff's early career and for the photos which accompany this article. *T. M.*

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MEXICO

(continued from page 33)

matters straight, during the Conquest monks recorded the age-old dances. These records have since been lost. And it is certain that what is reconstructed today is but a pallid idea of those tremendous ceremonies. A Mexican technique? No! But a Mexican style? A Mexican repertoire? Definitely. As there is a British, a Russian, an American. But it will take time to evolve.

There have been many ballets on indigenous themes. But putting the dancers into native dress, or using Indian instruments in the orchestra, or a sure-fire title, doesn't make a work truly Mexican. It guarantees nothing more than a temporary popular success. Who knows when the

Walter Reuter

Nellie Happee and Valentine Castro in Guillermo Keyes' "El Chueco."

taste of an audience will change? All art at first is national. And true universality can come only from a true nationalism. A country must go to its roots, to its past. The Mexican nation has more past, more history, than most of the nations of the world. It is a glorious tradition. But if this nationalism begins feeding on itself and refuses to admit new ideas, new influences, it is then on the brink of sickness. It will produce works that will be of the type that Anna Sokolow so rightly called "pinturesquismo," "Mexican Curios," which is to be avoided at all costs.

On the positive side, there have been some very definite personalities who have emerged since 1950. Guillermo Arriaga rose to eminence with the presentation of his fourth work, *Zapata.* It brought him enormous success, and he became the great hope of the Mexican dance. His next dance, based upon the legend of Cuahtémoc, did not measure up.

Guillermina Bravo and Josefina Lavalle, both disciples of Waldeen, have come a

long way from the banner waving and preaching days. Like the muralists, they have dedicated themselves to bringing their art to the widest range of people. Time has mellowed them and given them a growing awareness of the theatre as opposed to the lecture platform. This is apparent in their latest works: portions of *Rescoldo, la Nube Esteril, Danza sin Turismo #1 — Cuauhnahuac* by Bravo and *Juan Calavera* by Lavalle.

Four years ago Bodyl Genkel came to Mexico from New York. Her technique and presence were already impressive. But those who have seen her dance in Mexico have seen a revelation. In the season of autumn, 1954, she performed extensively. She is also one of the best teachers, specializing in strong men's classes (there is no dearth of males in the Mexican studios).

Ana Mérida has composed in a wide range from the huge *Bonampak* to the poetic *Psique*. She has a fluid style and personal beauty. But she lacks diligence.

Guillermo Keys is one of the most promising dancer - teacher - choreographers in Mexico. Beginning as a classic dancer, he has learned to compose in a much freer style. His *El Chueco* is a long, rambling dance-mime. But it is wonderful theatre, making excellent use of acting, lighting and props. He is a sensitive actor, as well as a dancer of impeccable taste and technique.

Elena Noriega's first dance was *Tierra*. She has been working on it for five years. The almost definitive version was presented to acclaim during the past season. It was a triumph of emotion over form. Srta. Noriega has a firm belief in this dance, and if shape is imparted to it by study, she will eventually produce a classic. Her *Tres Juguetes* is a work of smaller dimensions, but just as excellently done.

As a choreographer, Xavier Francis has progressed from *Imaginerias* through the satire of *El Muñeco y los Hombrecillos* (a puppet's eye view of the modern world) to *Advenimiento de la Luz*, the oft-told legend of Adam and Eve after the expulsion from Eden. The only dance produced in Bellas Artes in 1955 was his *Juana de Arco*.

Genkel and Francis did not appear in the November-December 1956 season. The others did. It should have been exciting, but it was not, for it lacked direction. Everything else was there—a production plant capable of marvels; a fine conductor, Salvador Ochoa; ideas; designers; and a large group of sixty-seven dancers. Twenty-

(over)

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MEXICO

(continued from page 63)

two works were presented. Eleven were repetitions from past seasons, and eleven were new. One would not be wrong in saying that in no other company in the world is it possible to produce eleven premieres in so short a time—four weeks. Elena Noriega presented her *Tierra* and *El Invisible*.

John Sakmari's *El Encuentro* was a simply conceived duet between a young girl and death. It was complete in every detail.

Josefina Lavalle's *Concerto* had a brilliant first movement, a weaker second, and it fell to pieces in the third.

Guillermo Arriaga and Ana Mérida were in part defeated by their dancers. The group of "almost beginners" could not give the two choreographers all that their works demanded.

The failures were often very sad. In her *Ballet 1910*, Alma Rosa Martinez devised the very thing that Anna Sokolow had warned of—a curio. Marta Bracho's *Divertimento* used five Scarlatti sonatas where two would have been sufficient for the fund of movement ideas. Rocio Sagaon's reworking of José Limón's *Tonantzintla* utterly destroyed the charm of the original. Rosa Reyna's *Gorgonio Esparza* smothered any germ of idea that might have existed. It gave us no glimpse of the choreographer's real talent.

But then there was also a work such as *El Demagogo* by Guillermina Bravo. It, too, had its faults—but in the light of what was achieved, they were minor indeed. With this work, Srta. Bravo sets out on what can be a long and fruitful path in the dance for Mexico.

Among the dancers, Rocio Sagaon must be mentioned first. She illumined every work she was in, and they were many. John Sakmari's growth was to be noted. Alma Rosa Martinez displayed warmth.

There were also the vitality of Adriana Medina; the youth and promise of Cecilia Baram; and above all the men's group in *El Demagogo*. It consisted of Carlos Gaona, Guillermo Palomares, Rafael Butrón, Federico Castro and Raul Flores.

With all these blessings, why didn't one leave the theatre excited? Because one felt how sad it was that so much potential was left to flounder, instead of being directed. Once this direction is found, and it must be, there will be no end to the achievements. Mexico is at the beginning—and it is promising.

THE END

REVIEWS *(continued from page 12)*

But Mr. Bolender does have a rare capacity to evoke emotionally open performances from his dancers. Melissa Hayden was touching in her impalpable role. Jacques d'Amboise added a new dimension of strength to his acting range. As his rival for the girl's affections, Jonathan Watts turned in a sympathetic and stalwart portrayal. And as a prostitute, Yvonne Mounsey was brashly insouciant. The ballet was modestly and tastefully costumed and set by David Hays.

Although sentimentality is one of the most universal of emotional climates, it is the most difficult to elevate into art. Mr. Bolender's sentimentality was marred by literalness. Gian Carlo Menotti's was inflated by pretense.

Menotti's new work, *The Unicorn, the Gorgon, and the Manticore,* was a series of danced-and-sung madrigals. A chorus stood on stage (in subsequent performances it was lodged more suitably in the pit) and sang, sang, sang. At times the music rose to silvery heights (especially the lament for the death of the Unicorn), but for the most part, it was pinioned by Menotti's vernaculous words.

The madrigals were illuminated by stage action. But Menotti does not really understand the expressive potential of dance. And so the choreographer, John Butler, was saddled with the unenviable task of *contributing* movement rather than having it *grow* from a central creative point.

The work concerned the isolation of the creative man. Society imitated his seeming caprices without understanding them. And the caprices were to own three beasts — a skittery Unicorn, a strutting Gorgon, and a cringing Manticore (symbolizing

(over)

FEATURED DANCERS: Gayle Spear and Peter Nelson appeared on Orest Sergievsky's Jan. 20 "Dance Varieties." Special event of the concert was guest appearance of Patricia Bowman in "Dying Swan."

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REVIEWS

(continued from page 65)

youth, middle age, and old age). Ultimately shunned by the narrow-minded, the Poet faced death. But he was not alone. In a pietà-like scene he sank to rest embraced by his animal-friends.

As the Poet, Nicholas Magallanes was initially boyish, but as the ballet progressed, he did not gain in maturity. And so the death scene lacked stature.

As the crass members of conventional society, only Janet Reed and Roy Tobias really understood what the choreographer required of them. Their three scenes of domestic discord were the most completely realized in the work.

Stained glass windows and illuminated manuscripts inspired costume designer Robert Fletcher. The animals were especially enticing in their gleaming attire. The animal roles were entrusted to Arthur Mitchell, Eugene Tanner, and Richard Thomas.

To add further novelty to the second month of its extended season, the New York City Ballet revived Lew Christensen's *Filling Station* and Frederick Ashton's *Picnic at Tintagel*. The sole justification for reviving *Filling Station* was to restore Janet Reed and Jacques d'Amboise to their original roles.

Miss Reed was again inspired as the inebriated debutante alternately sagging into her partner's arms and flying blithely

James H. Allyn in costume for role of leading Indian dancer in the Jamestown 350th anniversary Festival to be held in April. The costume is copied from Theodore de Bry's 1585 engravings, after the water colors by John White of Virginia.

about the stage. Jonathan Watts was equally witty as her potted partner. Jacques d'Amboise as Mac the attendant, conquered the air with magnificent casualness.

The initial impact in Ashton's *Picnic at Tintagel* is always its highly styled costumes by Cecil Beaton. But beneath the trappings there flows a soundly wrought dance work, one climaxed by an exquisite pas de deux.

In this revival the performers did not all do Ashton justice. Diana Adams, lovely as always, was still in the remote mood that has pursued her through most of the season. Herbert Bliss as Tristram, was distressingly passive in his partnering. As King Mark, Roland Vazquez, though strong in dramatic understanding, was invariably dour. Walter Georgov and Eugene Tanner were effective as the False Knights.

Robert Barnett as Merlin contributed his most impressive dancing of the season. In some of the other ballets, notably *Symphony in C* and *Bourrée Fantasque*, he tended to concentrate on tours de force, to the detriment of a true dance quality.

But then, the males of the New York City Ballet are the forgotten men of the dance world. When one of them makes progress — as did Jonathan Watts and Roy Tobias this season — it seems to come from his own artistic instinct rather than from a path that has been set for him by the artistic direction.

Jacques d'Amboise, by far the company's most gifted male dancer, may suffer seriously as an artist unless he is taken strongly into hand while he is still pliable. At present, he takes on too many new roles without fully penetrating the old ones.

One of the accomplishments of this season (which continues until March 3) was the increased use of dancers like Barbara Fallis and Yvonne Mounsey. Miss Mounsey is an endearing and versatile performer. She can muster up the deadly leer of the Vamp in *Souvenirs* and turn right about face to flirt expansively in *Con Amore*. As a classic dancer, she is a bit on the slow side, but there is more than ample compensation in the sense of completion that permeates her style. She understands what the music is about and interprets it richly.

Barbara Fallis always gives the impression of being completely happy about what she is doing. Her Pas de Huit in *Swan Lake* glowed, as did her interpretation in *Valse Fantaisie*. Her one technical fault is a tightness in the shoulders.

Patricia Wilde takes time to reach her

(continued on page 69)

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REVIEWS *(continued from page 67)*

stride. But when she does, the result is exciting. Her batterie is breathtaking, and she has a mettlesomeness in elevation. But Miss Wilde has a misguided idea of what constitutes a ballerina personality. A true ballerina is first of all herself.

The few times that we saw Maria Tallchief (who did not perform too often), she was nothing short of fabulous. Her familiar clarity of phrasing was cushioned in a new warmth. She radiated assurance as an artist, assurance as a woman.

Despite her youth, Allegra Kent has great distinction. In *Swan Lake* she negotiated the jeté jumps with fearlessness and power. In *Valse Fantaisie* she resembled a princess, young, trusting, and a bit willful.

The most impressive growth was manifested by Melissa Hayden. Her classic dancing has become more relaxed without sacrificing its rapier speed and aplomb. She has gained the authority that marks the artist from merely the performer. And she has temperament. We especially enjoyed Miss Hayden's Firebird, for she gave it an elusively Oriental overtone nicely in keeping with the ballet's legend. And every performance that she did of Todd Bolender's luminous *The Still Point* unfolded new wonders — the eloquence of her hands as she reached toward the boy — the restless fluidity of her dancing with the group — the utter directness of her dramatic response — all were performing to be remembered in a ballet more to be remembered than any in the entire season.

(more next month)

Carmen Amaya and Assisting Artists
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The opening program of Carmen Amaya and her company was almost amusingly chaotic. Spotlights wavered; straps snapped on costumes; seams split; shoe laces opened, hats flew off. And there was an irresponsible substitution of numbers without previous announcement. A Gypsy mood was rampant.

And yet it didn't make too much difference. For at best, Miss Amaya's company is a time filler between her solos.

More than ever, Carmen Amaya made us realize how formal the Flamenco dance can be, and how subtle. Her *Soleares* with singer, guitarist, and two male dancers was almost balletic in its four-part structure. First her disdainful flirtation with the musicians; then the entrance of the men and her briefly savage response to them, followed by her departure. And her return to be mesmerized again by the

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(continued from page 69)

singer. The dance created a complete emotional image, yet its surface retained the rough grain of welling anger.

But it would be wrong to think of Carmen Amaya only as a dancer of violence and ferocity. Some of the quiet moments in her dancing are even more exciting in their rhythmic awareness. In the closing *Alegrias,* she seemed not to be listening to the guitars, but to some deeper atavistic pulse that grew gradually through her body, causing her to clap softly, hands held close to her ears; and to paw the ground gently, like an animal testing for a resting place. Finally she unleashed her feet into a storm of taconeo, her spine into a whiplash of turning and strutting.

While Amaya has grown and mellowed through the years, she has not improved in her ability to handle a company. She assembled a fairly presentable group of dancers headed by the serious and sensitive Goyo Reyes. But their numbers were perfunctorily paced and choreographed in monotonous unison fashion.

And the accompaniment, with the exception of the solo guitarist, Sabicas, was not especially colorful.

Juilliard Dance Theatre
Juilliard Concert Hall
January 11-12, 1957

Doris Humphrey, Director of the Juilliard Dance Theater, is aware that she is molding a company of young dancers. Perhaps she is too keenly aware. For she makes a determined effort to select subject

Edith Stephen, experimenting toward a new form of concert dance, is shown in one of the premieres to be presented at N.Y.'s Kaufman Auditorium on Mar. 11.

matter well within their experience-range.

But a didactic approach does not necessarily produce vital choreography. Miss Humphrey's new work, *Descent into the Dream* (Goffredo Petrassi) intellectualized upon the experience of growing up. Without glow and without immediacy, it traced the progress of a young girl from innocence to womanhood — a dream journey, later to be faced in reality.

There was obvious symbolism — the girl sitting in a wooden hoop (snatched away by one of the boys); a scrim separating dream from reality. And there were obvious movement designs — skittering about for the young girls, jumping for the boys, a slow promenade for the girls-in-womanhood. And designer William Roberts carried out the clichés in his postcardy costumes and set (complete with fleecy cloud for the descent).

Maureen Gillick, as the young girl, did what she could with the sterile role. But she appeared to better advantage as the Young Queen in Doris Humphrey's vital work, *Life of the Bee*. And Joyce Trisler, as the Old Queen, again proved that she is a performer of authority and presence.

Miss Trisler shared with Chester Wolenski the leading roles in Miss Humphrey's *Dawn in New York*. Although darkly beautiful in its contrasting of the bitterness and tenderness of life in a big city, the work was less touching, less direct in its impact, than when it was premiered last year. It seemed over-rehearsed.

The company received fine musical support from Frederick Prausnitz and the Juilliard Orchestra. And the evening was sturdily professional — if unspontaneous.

Merce Cunningham and Company
Brooklyn Academy of Music
January 12, 1957

An atmosphere of remoteness pervaded Merce Cunningham's concert. It was as though one had been called upon to spend the evening contemplating a white stoneware vase or the stem of a flower. The effect was of small excitement well contained.

For us, the most satisfying works were the two non-premieres, *Suite for Five* and *Septet*. The former began with a lovely solo for Mr. Cunningham. There was elegance in his straight back and simply extended legs. And there was a sense of completion as he ended in a reverent melting plié.

In the group portions of *Suite for Five* we noticed a slight watering down, as though Mr. Cunningham's personal style

(over)

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REVIEWS

(continued from page 71)

were too consciously archaic to be fully conveyed to the other dancers.

Septet had a quiet vitality. Particularly beautiful was a sculptural moment with the group holding hands and with each dancer crooking one leg up in back.

Sometimes, almost despite himself, Mr. Cunningham does manage to evoke a keen sense of emotion-beyond-emotion. He did this several years ago in his solo, *Root of an Unfocus.* And he achieved the same insight in his new solo, *Lavish Escapade* (Christian Wolf). His costume resembled a set of knitted long underwear with one leg sagging shapeless and with sleeves pushed up. Like someone completely withdrawn from reality, he did not notice his ridiculous and impoverished raiment.

He crouched looking to the wings with apprehension. He backed up gauchely. Finally he sat gradually bringing his environment — and his costume — into focus. Pathetically he attempted to fold over the baggy portions. The sleeves he tugged down, only to discover their gaping holes. Overwhelmed with the momentary flash of reality, he leaned back in a pool of red light.

Mr. Cunningham's other new works, *Galaxy* (Earle Brown) and *Nocturnes* (Erik Satie), were more ambitious than *Lavish Escapade.* And sometimes they attained the lyric level promised in their program notes. But on the whole, their bizarre costuming and deadpan projection made them into dance-curios.

The company consisting of Remy Charlip, Bruce King, Carolyn Brown, Viola Farber, Karen Kanner, and Marianne Pre-

(continued on page 74)

Fred Fehl

ISRAELI BRIDE: Jan Goldin portrayed a "Bride of the Sabbath" in a program of Jewish Folk Dance Scenes, choreo. by Fred Berk, recently presented in N.Y.C. at the 92 St. "Y" and Cooper Union.

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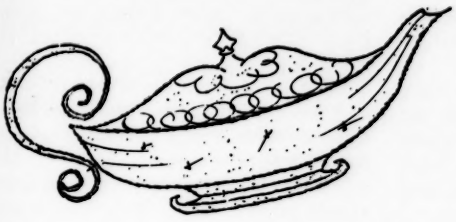

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(continued from page 72)

ger performed with polish. John Cage and David Tudor were in charge of the notes-in-space accompaniment. The overly theatrical lighting was devised by Nicola Cernovich.

Betty Lind and Dance Company
92nd Street "Y"
January 12, 1957

In the long interim since her last concert effort, Betty Lind has created two new works, *Largo and Allegro* (Vivaldi) and *Burlesca* (Richard Strauss). The latter was in a sense a statement of credo.

Clad in a brief orange smock, Miss Lind cavorted as an artist in the throes of creation. She struggled with form by conjuring up two ballet figures who fixedly went through their pattern. She struggled with content by conjuring up two lovers, who soon ignored her. Finally she stood, denuded of her smock, and contemplated her own self to find the source of her art.

Sincere as it was, the message of *Burlesca* did not extend freely across the footlights, perhaps because the performance quality was amateurish or because Miss Lind is not an especially inventive actress.

The *Largo and Allegro* was an agreeable group piece combining balletic style and folk form. But the high spot of the program was Miss Lind's solo, *In Quiet Desperation*. It is a wonderfully ironic portrait of a woman shuttling between daily routine and nightly hysteria. But in performance, Miss Lind did not give it the sharp timing and the pathetic grotesqueness conveyed by the original incumbent.

The program also included the lightweight *Toccata* and the rather literal *Sorrow is an Arriving*. Guest Artist Virginia Bosler was appealing in the latter work.

Arthur Kleiner was the sympathetic accompanist.

Beverly Schmidt and Assisting Dancers
Henry Street Playhouse
January 19-20, 1957

Beverly Schmidt, though relatively inexperienced, has developed an individual dancing style. It is fluid, bouncy, yet well in focus.

Typical of her style was the opening *Caprice* (Schuman), which consisted of variations on a gentle hip thrust. In *Hymn* she added an interesting dimension, the use of tremulous, antenna-like fingers that sensitively reflected the stringed score by Alan Hovhaness.

Miss Schmidt's two group pieces were promising first efforts. *Premonitions* (Von Webern) was actually an extended solo interspersed with group pictures. Within this special range, the dance had a keen visual sense. In *Magma* (percussion) the visual sense was also present. But Miss Schmidt used inexperienced dancers, and so it was difficult to tell whether her little ritual-of-vestals had a dimension beyond that of athleticism.

It is rare for young choreographers to be able to project humor. Miss Schmidt did so admirably in *Droll Figure*. To a lugubriously slowed-down Varsovienne, she embarked upon a stiff-bodied procession across the stage. Wearing jeweled puttees and a train, she resembled a cross between Talullah and a Napoleonic general. Sometimes she picked up her train, only to relinquish it without interest. Sometimes she petulently blew her long hair out of

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Alicia Markova and Patrick Stirling, Mayor of Westminster, at the opening of the Pavlova Memorial Library in London's Central Reference Library on Jan. 22.

her eyes. In all, she created an amusing image of inchoate frustration.

Throughout the concert, the taste in music was catholic, and the use of it sophisticated. But we should have been happier to see Miss Schmidt on a shared program, where she would not have had to bear the burden of eight premieres. They strained her choreographic vocabulary beyond its present capacity.

Louis Johnson and Dance Company
92nd Street "Y"
January 20, 1957

We were impressed with the level of performance in this concert. Not only were the dancers and singers thoroughly professional in their own right, but they joined in a teamwork unusual for a single concert venture. Clearly it was Louis Johnson's administrative ability that made this possible. It is a talent that should suit him well for handling dancers in a Broadway or television context.

And his choreography has great charm. The new work, *Trio*, poked fun at the ethnic and jazz clichés sometimes associated with Negro dance. It was refreshingly young in viewpoint and execution. Yet the satirical overtone was mature.

To a vibrant blues recording *(Trouble)*, the dance began on a stage stripped to its back walls. Carefully arranged about the space were a girl inertly straddling a chair, another slumped on a high stool, and a solitary male, smoking. One by one the figures lurched to life, and others slithered on to join them. They all resembled bodies left over from an orgy and twitching with the last vestiges of early morning life.

In a brisk change of pace *(Dukish)*, Mr. Johnson and Jackie Walcott cavorted happily in big shoes. Their duet had the fitfulness and spontaneity of jazz dancing at its best. And it led quite naturally into the *Samba*, a Haitian play-dance full of amusing kinesthetic touches, like the men's rhythmic crawling behind the girls. With a final bit of nose thumbing at Dunham eclecticism, the jazz couple pranced incongruously through the Haitian scene.

Less inventive than *Trio* was Mr. Johnson's second premiere, *Badinage* (Poulenc). Its simple balletic combinations, while clear and spacious, did not effectively solve the design problem of relating dancing bodies to each other.

The group also performed *Kindergarten*, an early effort that should now be dropped; *Lament;* and *Spiritual Suite*. Mr. Johnson's usual strength and suppleness graced an acrobatic bagatelle called *Harlequin*.

Among the many superior performances, we especially enjoyed Edith Jerell's flowing lyric line; Maggie Newman's range; Diana Banks' speed; Charles Queenan's power; George Liker's spirit; and Don Martin's incipient elegance.

(continued on page 80)

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TRANSATLANTIC CONSULTATION:

QUESTIONS BY CAROLYN PARKS
Pres. of the Academy of Ballet in San Francisco

Question:

Do you agree that tension is the enemy of the dancer? Have you any suggestions as to how tension can be corrected? The best dancers are those who have perfect body placement and the ability to relax, but it seems to me that it is the duty of the dance teacher to develop these in her pupils. Very often, in working for correct body placement she allows her pupils to become tense.

Answer:

There is nothing more contagious than tension. A teacher who is over-anxious herself will also produce tension in her pupils. One sometimes sees a teacher giving out an enormous amount of energy in voice and gesture, contracting her own face and neck muscles, and at the same time exhorting her pupils to relax! The real answer to this question lies in the art of teaching, the ability to stimulate the lazy pupil and to calm the too ambitious or nervous child, not an easy task, and one for which the teacher must keep as close a watch on herself as on her class.

Question:

Do you believe in limbering exercises? If so, when should they be given — at the end of barre work or in the center, after class? I never give limbering exercises with one leg on the barre to children, but occasionally I give them to advanced students, always with the warning that they must keep their knee aligned with their foot. It worries me when I see any twist which might injure the knee. I give limbering exercises *after barre work* to advanced classes, but I give them at the *end of class* to children, because I know that their muscles are thoroughly warmed up by then.

Answer:

There is probably no more controversial question than that of the value of limbering and perhaps nothing that is taught with less discrimination. There are also

Cherry Mir, left, and Heide Hoegg, right, are examples of two types of bodies discussed above. Cherry is compact, with rather short legs and long torso. Heide has a long, thin body with a small degree of hyper-extension in the legs.

Heide and Cherry do a changement. Heide's naturally weaker body causes her to strain for elevation, while Cherry, with the strength of a compact body, has high elevation, stretches feet and legs easily.

about ballet anatomy: Part III

ANSWERS BY CELIA SPARGER
Physiotherapist of the Sadler's Wells Ballet School

many forms of limbering, from the occasional stretching exercise at the barre to a whole series of exercises in sitting and lying positions, which form a large part of the lesson.

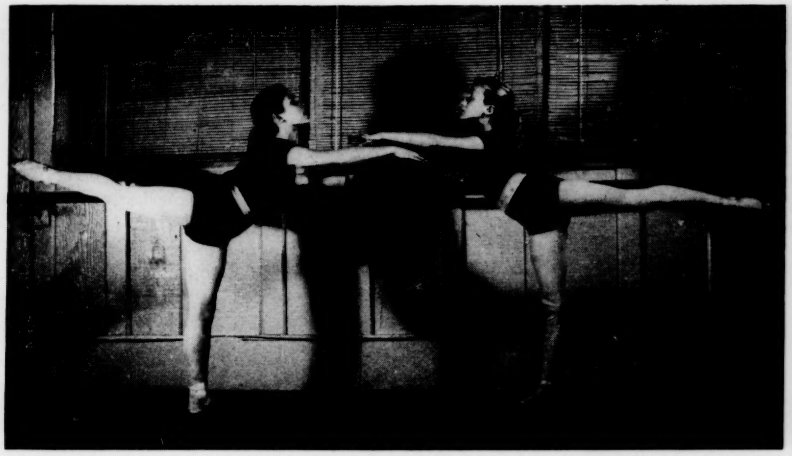
Ballet technique is a highly scientific system of movement designed to create strength, flexibility and endurance. These three *MUST* go hand in hand if the dancer is to become a true exponent of her art. Too great flexibility will be acquired at the expense of strength if short cuts are used to obtain it, and it is in this that the danger of limbering lies. As an adjunct to the barre, and given only to those who need it, certain stretching exercises may be useful, but they should be given only when the body is fully warmed up and, as the question suggests, within the style of the classical technique. There is nothing uglier than the over-flexible dancer who has not the control that is built up by the slow and steady development acquired by years of side and centre practice.

Question:

A matter of great concern is the danger of over-developing the legs of our dancers. In America, as I imagine in England, there are many students who will never become professional dancers, and it is indeed a tragedy when their legs become bulky. From the audience's viewpoint it is almost as great a tragedy when professional dancers have knotty muscles. Many schools where all of the students plan to go into the theatre accept only children who have long thin legs that no amount of hard training can over-develop. I note that Sadler's Wells selects its pupils with this in mind. But we who have a student-body which consists of perhaps 10% who are career-minded and 90% who only want to be "graceful housewives," as one teacher puts it, must plan our work carefully in this regard. Are there any exercises which you think should be avoided?

(over)

Photos by Ted Streshinsky



Cherry and Heide in 2nd arabesque. Note that Heide's body enables her to get a long line without effort (her strength may be developed with hard work, and the legs will resist over-development). Cherry, though stronger, must stretch to get the same line and must be watched closely to avoid tension as well as muscle bulk.

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BALLET ANATOMY

(continued from page 77)

Answer:

It does seem that there is a type of physique that remains slim and streamlined no matter how much exercise is taken, and another that will thicken no matter how little. Very little research seems to have been done on this problem, but from the point-of-view of ballet, as in other activities, the first safeguard against bulk is that the muscles should be used to their fullest in both directions. In practice this means that a contraction should always be followed by a stretch. Much of the barre work provides for this. For example, *développés* in front, which contract the muscles on the front of the thigh, are followed by *développés* behind, which stretch them, and so with *grands battements* and many other movements. There is, however, another factor which is equally important, namely, relaxation of the muscles which have been tightened, and this is provided for by the momentary return of the weight onto both feet between such movements as are performed on one foot. In that moment, the muscle fibres relax. This is therefore a very important point of execution which does not always receive sufficient emphasis. If the weight is kept too long on the supporting foot alone, the muscles will become too hard; if the working leg is kept in a state of contraction without the momentary release, there will also be bulk, unwanted and ugly. It needs a watchful eye on the part of the teacher to check the tendency to evade this transference of weight onto both feet, however transient.

Question:

Do you believe that long *adagio* exercises tend to enlarge the legs? What about jumps?

Answer:

As regards to choice of exercises for the amateur, it is at the barre that there is danger of increasing the size of muscles, and as we have said, this is minimized by very correct performance. The lower leg muscles get their stretch after contraction by the pull on the lower fibres in the *demi-plié*, and this should be taught correctly from the beginning. Jumps will not increase muscle bulk if performed correctly, beginning and ending with as full a *demi-plié* as possible. In the same way, long *adagios* are harmless providing they are so designed that there is continuous movement. Lengthy holding is more likely to create bulk than any amount of smooth movement.

(continued next month)

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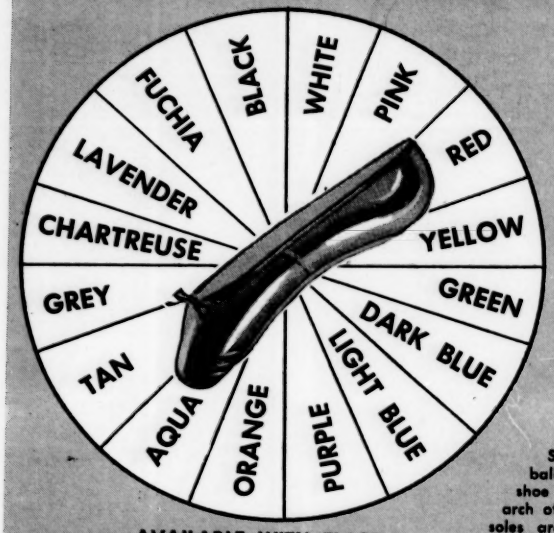

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REVIEWS

(continued from page 75)

Jose Greco and his Spanish Ballet
Brooklyn Academy of Music
February 1-2, 1957

Jose Greco is probably the world's most effective ambassador of Spanish dance. His program, which is more vaudeville than concert, attracts large and enthusiastic audiences. They are greeted with a preponderance of Gypsy dancing; some token classic dance; little zarzuela scenes; and Greco, dashingly costumed and pridefully mannered.

The format has become more or less set, with different dancers fitted into the slots each year. Of the current company, we enjoyed Manuela de Jerez especially for her melancholy detachment in the *Soleares y Seguiriya "Encuentro"*. The four tiny Gypsies, Jose Mancilla, Margarita Zurita, Gitanillo Heredia, and Mirabel de Cirez, were interesting more for their vitality than for distinction of style.

In his own dancing, Mr. Greco seems to be making a transition from Flamenco to classic. It is wise, for he is certainly suited to the classic repertoire. His bullfighter in *Lamento "Cantiga"* was impressive. And Norina, who sang the narration, proved to have a warm and magnetic stage presence. We couldn't help thinking what a lovely Violetta she would make.

The remainder of the company was clean cut but a little mild. Lydia Latzke was the excellent pianist.

Contemporary Dance Productions
92nd Street "Y"
February 2, 1957

The pessimists are often heard to moan that today's modern dance has no younger generation, no neophyte talents paving the way for tomorrow. The pessimists may rest easier. For the second Contemporary Dance Productions concert presented some sensitive young people with fresh things to say.

Jeff Duncan's solo, *Epigraphes Antiques*, consisted of three beguiling studies in physical awareness. As he lay reaching upward or sat looking warily about him or strode as though through water, the whole surface of his body seemed sensitized.

With disarming wit, his group piece, *Three Fictitious Games* explored the furtive meanness of children at play. Although the dance used adults in children's roles, it was not in the least bit coy.

There is a gauchely poetic quality in Frances Alenikoff's dancing. She resembles

an adolescent who hasn't quite gotten accustomed to her body. Yet her movement style has inherent strength and control.

Of Miss Alenikoff's three solos, we were most impressed with *Two Sorrows.* Its slow processions on the knees and its quiet stances, hands held wide, were eloquent vessels of grief.

Melissa Nicolaides is a vital and elegant dancer. And her two compositions *(Three Rhapsodies and Arrivals)* had great sophistication, almost too much for one so young. It was difficult to tell whether they reflected genuine emotion or were polished abstractions-on-emotion.

Jack Moore is a moving and human performer. He effectively projected the gallantry of a clown *(The Act)* and the touching vagueness of a modern hero *(Somewhere to Nowhere).* But both dances tended to wander structurally. Their appeal was in their mood, rather than in their material.

Bruce King's *Parade* and *Figures Caught* lacked in all the stage essentials — invention, atmosphere, and meaning. They revealed the emotional self-indulgence of a performer who has not yet learned that art embodies communication.

Marion Scott uses her craft with increasing mastery. Her group work *Hymn* was a swirling, exultant dance of celebration. But Miss Scott should not have cast herself in the concluding solo. For she did not have the requisite romantic mien.

A vote of thanks should go to the Contemporary Dance Productions Committee (Virginia Freeman, Jack Moore, Elizabeth Rockwell, Doris Rudko, and Marion Scott) for fostering the workshop concept.

(more next month)

Claire Kincade and Len Barkley, guest artists on January 15 with the Terre Haute Symphony, are shown in the Bach "Suite No. 2 in B Minor for Flute and Strings."

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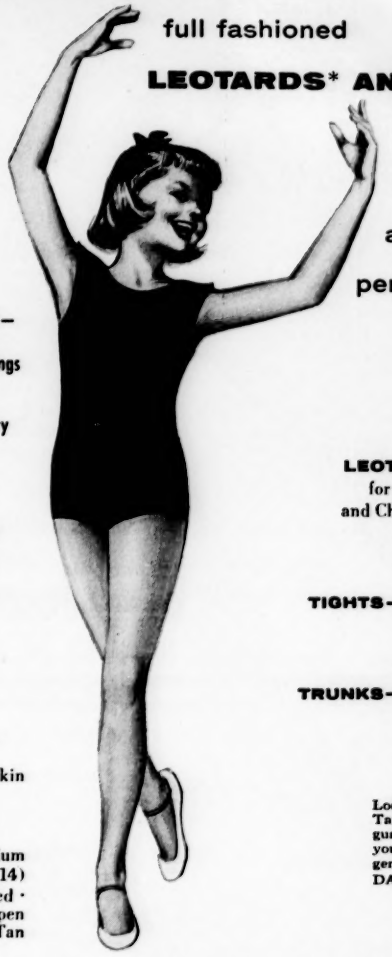

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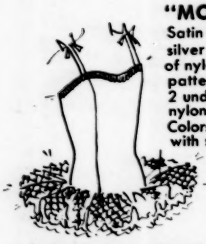

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STAGING THE RECITAL:

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Nickelodian: If you are doing a number based on silent movies, an easy way to achieve the flickering effect is to focus a couple of spotlights (or one large follow spot) on the dance area and spin a color wheel in front of the light beam. A color wheel, as you may know, is a device attached to the front of a spotlight with various openings so that colors can be changed quickly. For the nickelodian effect the wheel should alternate between no gelatine and cardboard so that when it is turned quickly there is a momentary blackout. If no color wheel is available the same effect can be achieved by switching the lights off and on very quickly, but all that switching is very wearing on spotlight bulbs, and on the eyes of the audience. It would be wise to establish the effect for 15 seconds or so and then slowly sneak in some other light that does not flicker for the remainder of the number.

A turning color wheel can be used for "Snow White running through the forest" or any time you need a great deal of movement on stage. By having color wheels (each opening with a different color) on several spotlights, or simply by having people stationed at several spotlights waving their hands in front of the spotlights

Mr. Skelton will answer your questions related to staging and lighting in future issues — but only if they are of general interest. Send your inquiries to Tom Skelton, c/o DANCE Magazine, 231 W. 58th St., New York 19, N. Y.

Lighting Effects

BY TOM SKELTON

on cue, the whole stage will appear to pulsate and jump because the warm colors will make the stage jump forward and cool colors will make it recede.

Underwater: The angle of the light source can often provide a special lighting effect. If you want an underwater effect simply remember that all of the light must come from straight overhead (as it comes down through the water) with one or two brighter rays of light coming from a high diagonal to represent the sun's deflected rays.

Sunlight is brightest from one angle, but there is so much reflected light from buildings, the ground, the sky, etc. that the effect of sunlight is best achieved with light coming from all angles, but the brightest and warmest light must come from only one angle.

Moonlight, on the other hand, has very little reflected light. There must be deep shadows and only occasionally a beam of steel blue where the moon peeks through the trees and around buildings.

Firelight must come from underneath. If the fire is off-stage, two or three spotlights with red and amber gelatines can sit on the floor in the wings, out of view of the audience. The flickering of the fire can be achieved by passing your hands in front of one spotlight at a time. A realistic fire on stage is more difficult to do. Start with a small fan blowing streamers of red silk straight up into the air; surround the fan with several spotlights with different fire-colors, or even red and yellow bare bulbs; mask the whole thing with logs or some other scenic element so that the audience sees only the silk flames.

Flashlights can be used as small follow-spots. Each dancer can carry a flashlight and shine it on his own feet for a tap routine. If all the other lights are out it makes an interesting effect to see just the feet. You can get many *ghostly effects* by shining a flashlight on just a hand or face. It will work best if everything is covered or dressed in black except the limb you want to see.

Colored light and the effect it will have on pigment has been discussed earlier. In case you don't remember, the primary

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(continued from page 83)

colors of light are red, blue, and green. All other colors are combinations of these three. Colored light on colored pigment will be sympathetic (i.e., will show the true pigment color) only if the light and the pigment are the same color. If the color of the light is even slightly different it will distort the color of the pigment. If it is very different, the pigment will appear to be black. Here are some effects based on this phenomena of colored light.

Disappearing polka-dots might be an interesting effect in some ballets. For instance, a white costume with red polka dots—red footlights on the costume will make it appear solid red, since the white of the costume will become red, and the red dots will remain red. Green or blue light will make the costume appear green or blue with black polka-dots, since neither green nor blue will be "sympathetic" to the red dots. White light or any of the tints of pink, blue, or amber will make the costume look the way it actually is: white with red polka-dots.

Your imagination should be able to devise many ways to use these color-changing effects, like the magician who makes polka-dots or prisoner-stripes appear and disappear, or the milk-maid who becomes a princess. You must be very careful when you choose the fabrics that the colors are "pure." It would be wise to test the fabric with the colored light. Anyone who has ever tried to dye fabric knows how impure some dyes can be.

If the dancer is holding a sheet of red cellophane, red light will pass through the cellophane and it won't even exist. Blue or green light, however will turn the red cellophane to a square of shiny black material. A line of dancers could carry these black squares, which disappear when certain colors hit them.

Painted scenery can undergo many changes by simply changing the lighting. If on a white or pale green background you paint a tree with the trunk and branches brown and the leaves bright green, under normal light the tree will appear perfectly healthy, but under green light the leaves disappear and you have only a stark dead tree. If you're really ambitious you can devise a painted drop that will show the four seasons just by changes in lighting.

Simple line-drawings or lettered signs, too, can have certain lines and letters disappear on cue. But as in fabrics, the paint and light colors must be pure, and experimentation is the only sure proof.

(continued next month)

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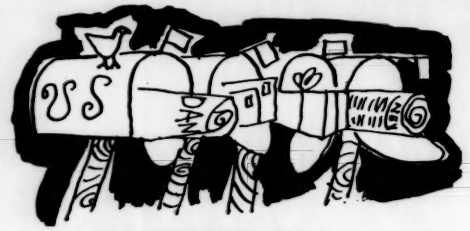

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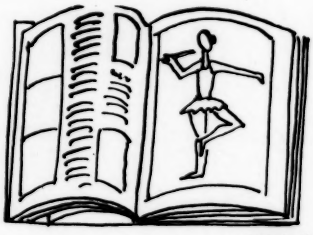

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BY TONI HOLMSTOCK

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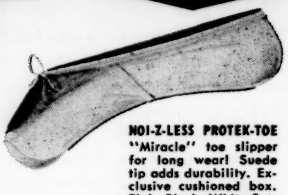

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EXPERIMENT IN COOPERATION

(continued from page 37)

life without the dance in the concert hall.

The work I am involved in makes the units of music and dance not just related in any of these ways, but inseparable. They are intertwined, and if realized properly, will draw from each other. My thought begins with two cardinal principles—that a good dance score should have simplicity and a pulse. The score should not be note-fussy, nor should it be involved with constant thematic subtleties. As I see it, choreographing a Schoenberg quartet divides the attention of the audience.

In *Duet for Flute and Dancer*, which I created for Jean Erdman last year, she first learned her part, which consisted of entrances and exits, attacks, phrases and movement sequences, in terms of a rhythmic pattern. She later translated these into spatial movement. At the first rehearsal, she read her part aloud, using da-da-da-da for equal beats, or da—di da—di, etc. for uneven rhythms. Flautist Sam Baron tooted away on the flute. In spite of its serious intent, there were some pretty hilarious moments.

Emotionally, this work has three interlocking sections, which deal with anxiety, fright, and repose, within the framework of sadness. The rhythms of anxiety have a jagged, stark punctuality; fright brings a hectic, plunging staccato; and repose a soft, lyric distained quality. The dance and flute parts are always related to each other, sometimes to complement, sometimes to counterpoint, at times to work in unison, and at other times to work with great individuality. The rhythmic patterns are developed in many music-dance ways. They are elongated, abbreviated, broken apart, reversed, etc. From the flute the rhythms are always aural, from the dancer they are visual, occuring in movement, or in accent, in any part of the body. The flautist discovered that in order to establish a true rapport with the dancer and let the duet quality emerge, he too must know his part by memory.

With *Duet* accomplished, thoughts turned to a work of greater dimensions. Jean Erdman commissioned me to write an extended composition, which is to be premiered at the Brooklyn Academy of Music on March 23rd. It is a chamber concerto for female, male, and mixed dance group with a chamber group of wind instruments, strings, and percussion. As a theatre piece, it explores the relationship of man to woman in this so-called civilized world. As a music-dance piece, it treats the solo

dancers and the solo instruments (violin, flute, clarinet) as the *concertante* (solo unit), and the group and remainder of the chamber ensemble as the *ritornelli* (chorus). Its far-distant relative is the Baroque chamber concerto.

Since the score must be read and understood by the dancer, I had to be very clear in my intentions, and borrowed where I could from music notation: various music accents correspond to the intensity of the dancer's attack; a phrase line is determined by the length of the curve. The depth of the phrase curve reveals the breadth of the movement, and in a sequence of phrase curves, each with greater depth, the dancer would be expected to develop increasingly broad phrases of dance movement. Every note in the dancer's score is to be interpreted — whether with the hands, body, head, or feet — in some visible way. All figurations used are there in order to help the choreographer to relate the dance movement to the musical composition, so that the closest possible relationship exits between them. I have often changed the figuration at the suggestion of Miss Erdman, since there must, of course, be a constant give-and-take attitude if anything is to come of this flight into the dancing nest.

Composer Ezra Laderman consults with choreographer Jean Erdman on a new cooperative work to be premiered at the Brooklyn Academy of Music, Mar. 23.

The results of the intrusion I have attempted are, I think, an improvement on much of the great disparity between what is heard and what is seen on the dance stage today. Music and dance should be brought closer together. I am doing what I can. *THE END*

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Tap Series:

BASIC PRINCIPLES: Hops and Slaps

BY PAUL DRAPER

Hops

Anybody can hop. But you would be surprised at how many dancers make a mess of it. As in stepping, it is essential to land in the center of the tap, on the ball of the foot. The heel must not touch the floor and the hop must be straight up and down. Now even to stand on one foot means a slight displacement of the body in order to keep the hips even and not fall over from the pull of the weight of the unsupported leg. It is in fact a very complicated muscular feat to stand up on both feet without falling. We are so accustomed to it that we don't notice it. To stand on one foot is almost miraculous — ask your doctor. Many muscles are making continuous compensatory movements. Help them by being aware of them. Don't just lean to the side to balance — try to stand as straight as you can. Balance through the ankle, the knee, the hip, the pelvis and the spine.

All that just to hop? Yes, and more. Now you have to control the height of the hop and the loudness of the landing. At speed, say in fast hop shuffles, the hop is only about a quarter of an inch off the floor. It is higher at slow tempos, though one stays on the floor longer between hops so that it is not exactly proportional.

By all odds the most important factor is to be sure the heel remains in the air. If your calf muscles are weak or lazy, you will sometimes find it dropping to mar the clean sound, as it can in "steps."

Slaps

A slap is really a combination of the first part of a brush and a step. There are forward slaps, back slaps and side slaps. It is a simple basic step, but the wise and wary know it has pitfalls. Chief among these is the fact that it is very easy to make different, unintentional rhythms when you use the slap in various directions. Next comes the ease with which a scraping sound can creep in

where only a sharp tap should venture. And lastly there is the ease with which superfluous foot and leg movements can waste needed energy and destroy good line.

We will begin in reverse order to explain how to avoid these pitfalls. In doing slaps be sure not to move the leg farther forward than you are going to step with it. When you have lifted it and brushed forward to make the first sound of the slap, be sure that your next forward movement continues forward until you make final contact with the floor and shift your weight onto the slapping foot. It is very easy to let the impetus of the brush carry the leg farther ahead than you step, which means that in order to make contact with the floor you must move the leg backwards. Avoid this.

In back slaps the tendency is to swing the leg forward before beginning the brush to the back. Be sure that all your leg movement is directed backwards as your foot rises from the floor to begin the back slap. Then take care not to swing the leg farther back than is necessary before you step onto it.

Side slaps, depending on whether the leg is moving outward or inward, partake of the nature of both forward and back slaps. Figure out why for yourselves.

The scraping sound, in all directions, can be avoided by being sure the ankle raises the ball of the foot high enough before each slap and lowers it at a sharp angle rather than a gliding one and then raises it again before the step. This must be done whether the slaps are done almost in place or in long stretched-out movements.

Now for the variations in rhythm — the unintended ones that so easily mar good slaps. Slaps can be done in many rhythms. The most common is: and 1, and 2, and 3 — and so forth. That can also be done: 1 and, 2 and; and in triplets: a 1, and a 2, and a 3, and a 4. Whichever way you count them it is important to be sure that you produce the desired sound whether they are done forwards, backwards, or sideways. You must ever be the master of your tap sounds and refuse to let the exigencies of direction and gravity dictate a flat-footed clump when there should be a feathered up-beat. *(more next month)*

Correction: *In the February article there is a sentence near the bottom of the paragraph on brushes which read: "A valuable exercise for developing a clean, fast break . . ." It should read: ". . . a clean, fast brush . . ."*

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These by-products are especially apparent in the folk music catalogue. Recording experts have gone out into the field with their apparatus, cutting tapes *au naturel*, so to speak: catching the performers true to life. Hardly a corner of the globe is unrepresented. You can get folk music from Israel to Mexico, from Africa to the Hebrides; from America (square dances with callers and all) to Australia.

One of the more fascinating facets of this modern age of recording is the emergence of dance personalities on records. Two dancers whose records have found a very large following are José Greco and Carmen Amaya. On the surface these would appear to be esoteric discs. But the music-lover likes the sprightly material contained herein, the hi-fi enthusiast has gone overboard on the sound effects contained in the discs, and dancers are fascinated by the personalities that come through the vinyl. The Greco discs are among the best-selling items in the Decca catalogue.

BY ROSALYN KROKOVER

Greco has made two LP's for Decca. They are exciting. The sharp rhythms of the *Zapateado,* the roll of the castanets and all the wonderful sounds that go with many Spanish dances make for foot-tapping listening. When Greco and his company are accompanied by the Orquestra Zarzuela de Madrid, with Roger Machado conducting (Decca DL 9757), and we listen to many of the dances we have seen on his programs, the flavor and quality of Greco's style hovers over everything.

In the *Danzas Flamencas,* another Greco disc (Decca DL 9758), he runs into some stiff competition with another LP in the Decca catalogue. This is a record featuring Carmen Amaya and her company (Decca DL 9816). Everybody has a tendency to appear pale next to Amaya in Flamenco rhythms. Here the "Queen of the Gypsies," as the disc is titled, has sharp, brilliant recording — exactly the type of sound needed to point up the accompanying music and sound effects. The second *Soleares* on the Amaya disc, in which she is assisted by her company and the Flamenco singer Domingo Alvarado, is a thrilling experience and a fine instance of how much of Amaya's art can be transmitted on records. The two Flamenco discs — Greco's and Amaya's — provide an interesting study of two specialists at work in the same type of material.

The concept of sound and personality on records of dance material lends itself to some lively speculation. Hi-fi has reached such a peak of refinement that the day may come when, say, three performances of the Sugar Plum Fairy variation will be recorded by as many ballerinas; and the connoisseur will sit enraptured, recognizing each ballerina by the sound of her bourrées on the disc.

(continued next month)

SHOPPING GUIDE

Books: *Page*
Ballet Book Shop 72
Dance Mart 72
Dance Notation 90
Flexing for Ballet 86
Graded System 87
Gladys Hight 61
Jay Dance Notation 90
Music Publishers Holding Corp. 69
Picture Albums 86
Souvenir Programs 87, 90
Studio Management 87
Thalia Mara 86
N. Tsoukalas, Spanish Technique 72
25 Years of American Dance 86
Classified: 58, 98
Concerts:
Alan Banks 12
Jean Erdman 12
Ballet Russe 10
Edith Stephen 12
Dance Routines:
John Clancy 72
Dance Notes de Luxe 72
Roye Dodge 65
Al Gilbert 72
Kathleen Kavanagh 72
Root 58
Rozanas 90
Donald Sawyer 61
Jack Stanly 67
Varady 72
Dance Footwear and Accessories:
Advanced Theatrical 100
Anthony Costumes 79
Art Teen 92
Baum's 8
Ben & Sally 88
Capezio 2
Chatila 85
Chicago Theatrical 94
The Costumer 72
Danskins 81
Fine Bros. 83
Herbet 91
Holding 76
Kling's 80
La Mendola 82
La Ray 76
Loshin's 82
Mack's Taps 77
Selva 99
Serbin 82
Star Costumes 77
Star Theatrical Hose 70
Trep Art 76
Fabrics:
Algy 78
Associated 59
Baum's 8
Betty Silk 69
Dazian's 7
Fine Bros. 83
Kalmo 89
Maharam 73
Samuelson 69
Shea 84
Stroblite 72
Tarlatane 74, 75
Wolf-Fording 89
Miscellaneous:
Ballet Paintings 68
Binders (for DANCE Magazine) 97
Carreras (Castanets) 78
Firestone 83
Flatow (photographer) 83
Zachary Freyman (photographer) 70
Incentives 88
Reprints (DANCE Magazine) 63
H. W. Shaw (gifts and prizes) 78
Subscription Coupon 88
Tesoriere (miniature ballets) 84
Publication & Reader's Services: 86, 87
Records and Record Players:
Artti 84
Califone 70
Choreo 87
Dance Records, (Danny Hoctor) 69
Kimbo (with routines) 84
Malament (Modern Dance Acc.) 72
Marge 'n' Roy's 81
Marlos 80
Russell 92
Statler Records 72
Statler Records (Shaw) 78
Stepping Tones 68
Velmo 77
School Listings: 96
Summer Camps, Tours & Courses:
Albertine Workshop 60
Colorado College 60
Connecticut College 62
Eileen O'Connor 65
Jacob's Pillow 60
Hinote 71
Idyllwild 60
Music Trail 60
Nat'l Ballet Guild of Canada 67
Perry-Mansfield 60
Sita Travel Tours 60
Trade Wind Tours 84
Univ. of Colorado 60
Valley Camp 60
Wilderness Camp 64
Teacher's Dance Organizations:
Chicago National Association of Dance Masters 64
Dance Educators of America 65
Dance Masters of America 62
D.M.A.—N.Y. 63
Midwest Dance Ass'n. 98
National Association of Dance and Affiliated Artists 62

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(continued from page 6)

18 . . . Helen Butleroff's **Young Dancers' Ballet Co.** recently appeared for the Alexander Nevsky Russian Welfare Society for the benefit of Hungarian Relief.

Byrnes & Swanson scheduled a Friday night Calypso class through March at their B'klyn studio . . . **Walter Bacad** was re-elected Pres. of the NY Folk Festival Council. Projects for the coming year include a spring music and dance festival at Montclair State Teachers' College, N.J., on April 27 . . . The Jan. 29 New Year's festivities in N.Y.'s Chinatown included dances by pupils of **Boris Novikoff.**

CONVENTIONS & ASSOCIATIONS

Dance Masters of America will have a convention in Galveston, Tex., July 14-18 at the Galvez Hotel. In Detroit, at the Sheraton-Cadillac Hotel, they hold a Normal School July 29-Aug. 2; a ballroom session Aug. 3 & 4; and the convention Aug. 5-9 . . . The DMA NYC Chapter presents a material session Mar. 17 at the Henry Hudson Hotel. Faculty includes **Mary Ellen Moylan, Jack Stanly, Joan Voorhees, John Clancy, Albert Butler, Jules Stone, Matt Mattox, Joe Piro** and **Byrnes & Swanson.**

Summer session of the **Chicago Nat'l. Assn. of Dance Masters** is July 29-Aug. 16 at the Sherman Hotel. A material session is being held there Apr. 7.

Convention of **Amer. Soc. of Teachers of Dancing** is Aug. 4-9 at the Sheraton Astor in N. Y. C. Faculty so far: **Katherine Sheehy, Brownee Brown, Arleigh Peterson, Aennchen, Ann and Joseph Rechter, Basil Valvasori, Robert Luis, Donald Sawyer** and the **Tessieris.**

The 2nd annual **Hinote Dance Festival,** offering teaching material in tap, character, ballet and ballroom, is June 23, 24 & 25 at the I.M.A. Aud., Flint, Mich. . . **Carol Leskovich, Charless Atkins, Jules Stone, Mary Shields, Pat Corvino, Kay Kafka** and **Don Byrnes** are on the faculty for the Mar. 24 teaching session of **Dance Educators of America** at the Hotel Plaza, N. Y. C.

On Jan. 13 in Tulsa, Okla., the **Oklahoma Dance Teachers Guild** was formed, with the intent to affiliate with DMA as soon as possible. Officers are: **Lez Damaroff,** Pres.; **Cathrine Neff,** VP; and **B. A. Kotshonis,** Sec-Treas. Directors are **Lee Paramore, Phi Delta Neal,** and **Marcella Patterson.** 25 teachers signed up as charter members.

Rita Hoefler, Josephine Ford, Leon Palmisano, Ken & Jean Phifer, and **Myrtle Pettingale** taught at the **Dance Masters of Ohio** one-day convention on Feb. 23 . . . The Boston Chapter of the **NADAA** held its Freshman Dance Program and Teacher Material Session on Feb. 24 in the Bradford Hotel. Teachers for the material session were **Joyce Jasper, Marie LeRoy Keane, Betty Anne Perry, Janet Pasco** and **Alda Marova; Joyce Jasper** and **Marie LeRoy Keane** also taught the freshman program.

The **Associated Dancing Teachers of So. Calif.** held their Feb. 10 meeting, including a luncheon and fashion show, in L.A.'s Hotel Statler, with **Al Gilbert, Pat Ricco** and **Raun Niles** as faculty.

Dance Masters of Calif., Inc. had **Heston Beaudoin, Verjean Hawes, Helen Pabst Walsh, Anabel Mueller** and **Patsy Speer** as faculty for their Feb. 3 meeting at **Rose Ann Sayler's** studio in Menlo Park. . . . The **Colorado Council of Dance Teachers** scheduled its third meeting, incl. election of officers, on Jan. 27 at **Annette Ginther's** studio. The Council is anxious to contact all interested dance teachers. Write or phone **Gwen Bowen,** 714 So. Pearl St., Denver 9, RA 2-1206).

A special workshop was presented by the **Dance Teachers' Guild** on Feb. 10 at N. Y.'s Dance Circle Studios. **M. Edmond Beauchamp,** assisted by **Emil Noel** and **Jean Lancelot** (all members of the Renaud-Barrault Co., who were appearing in N.Y.) taught "Improvisation in Movement for Theatre and Pantomime." The event was so successful that it was followed by a 4-day course in the French method.

Nine teachers and 126 students underwent the examinations of the Southern Cal. Chapter of the **Cecchetti Council of America** on Jan. 26 and 27. Examiners were **Jack Bickle** of Windsor, Can., **Olga Fricker** of L. A., and **Mona Frances** of Whittier, Cal. Teachers presenting students for exams were Olga Fricker, **Corinne Leslie, Betty Evans, Elizabeth Berg, Ann Toland, Germaine Ballou, Edith McRoberts, Nina Garrett Ness, Patricia Mullenbach,** and **Mona Frances.** The next Cecchetti exams will be in L. A. in April.

SCHOOLS AROUND THE COUNTRY

Newest dance school in Los Angeles is that of **Marge** and **Gower Champion.** Associated with them is their long-time friend **Thomas Sheehy.** Faculty will include **Irina Kosmovska** for ballet, **Deloris Blacker** for modern jazz and tap, **Charles Weidman** for modern dance.

The **Jr. Ballet** composed of 9-14 year old students of the **Sylvia Studio of Dance** in Ann Arbor, Mich., appeared Jan. 31 and Feb. 17 with the Ann Arbor Civic Orch. in "The Wild Swans," choreog. by **Sylvia Hamer.**

Caroyln Brown of the Merce Cunningham Dance Co. taught 2 master classes one in Cecchetti ballet technique and one in Merce Cunningham technique) at **Smith College,** Jan. 15, at the invitation of the Conn. Valley Dance Council . . . **Gilbert** and **Nancy Reed,** who head the Dance Dept. of the **U. of Indiana,** presented their first ballet Jan. 11-12. It was "The Game," based upon Jean Cocteau's "The Strange Ones." It shared a double bill with the opera "Hansel and Gretel." A full evening of ballet is planned for spring . . . One of a set of twins has received a dance scholarship at the **Boston Conservatory of Music.** And the other twin will have the same, if she can be located! The twin already studying at the Conservatory is **Magda Magyar,** a Hungarian refugee recently arrived from Austria. Her sister is still missing in Austria. Both girls received 9 years of training at the Opera Ballet School in Budapest.

Lorna Mossford leaves Chicago's **Allegro School of Ballet** to return to England. Replacing her is **Anne Woolliams,** former associate of Vera Volkova (Ballet Mistress of the Royal Danish Ballet) and soloist with the Russian Ballet Co. Four of Miss Mossford's pupils, **Allen Miles, Dorothy Taylor, Kent Hatcher** and **Jerry De Pew,** have just completed the school's 2-year Teachers' Course, which permits them to teach elementary and intermediate ballet.

Boone, Iowa, teacher, **Betty Mae Harris,** was hostess at a buffet supper in honor of modern jazz teacher **Leon Palmisano** of Chicago. Mr. Palmisano was invited by Miss Harris to teach a one-day, Jan. 27, clinic in modern jazz, the first of several guest teaching sessions planned for local teachers and students.

The **Contemporary Dancers School** in San Francisco began its spring semester Feb. 18. The school lists itself as the West Coast's college level institute of the modern dance and offers classes on all levels.

Students of **Evelyn LeMone** were scheduled to appear Feb. 23 in "The Ring and the Rose," an opera premiered at Los Angeles' Wilshire Ebell Theatre. Earlier this season Miss LeMone, **Donald Jourueaux** and members of the LeMone Concert Group gave "An Evening of Dance" at Pasadena City College.

The **Michael Richards School of Creative Dance** in East Norwalk, Conn., has been branching out into the related arts. In addition to a demonstration on Feb. 3 at the Ridgefield Community Center, there was a concert of contemporary music Feb. 17.

SAN FRANCISCO AREA

Contrary to the report of a contemporary who visited from N.Y. a while back, dance in this area is far from dead, although it is partly in suspended animation with respect to local performances. And that is not for lack of talent or interest, but because of high costs.

The **San Francisco Ballet** is, of course, an exception. It acquired a good deal of prestige from the Jacob Pillow appearances, and now from its current Oriental tour (see p. 3 for latest developments). In addition to financial problems, there is doubt of the advisability of continuing the tour to Europe—costumes and scenery

(continued on page 97)

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(advertisement)

(continued from page 95)

will be worn out, and dancers, too. And most of the latter must get back to school. Tremendous success is reported in all newspapers of the Orient which we have received.

The exception to suspended animation in the modern dance field is **Contemporary Dancers,** headed by **J. Marks,** which schedules regular monthly SF performances with a small group, plus open house afternoons, admission-free, featuring art exhibits and chamber music obtained through Musicians' Union Trust Fund grants. This group has ambitious plans, including a theatre and art center for which they have asked Frank Lloyd Wright to draw plans. No one seems to know just how nebulous these ambitions are, but the group keeps going.

Dick Ford, formerly of the Halprin-Lathrop Dancers, but now operating independently in Marin County, put on two public performances in SF with his co. a while back, probably at a financial sacrifice, but he may make up some of it on television.

Ruth Beckford, at Richmond, has a cracker-jack Negro group ready to put on a bang-up performance of primitive dance at any time, as they did last June at the Univ. of Calif., but Miss Beckford cannily refuses to perform without a sponsor, and sponsors are far between.

Jan Carpenter, in Berkeley, has the makings of a company, **East Bay Civil Ballet,** with cooperation of **Panaieff** in Hollywood, but thus far lacks the financial support to risk a performance.

The **Mills College Dance Dept.,** most active of its kind in the West, has done a fine performance of Purcell's "Dido and Aeneas" in cooperation with the music and drama dep'ts. **Eleanor Lauer's** choreography came off very well.

Ballet Russe de Monte Carlo had excellent houses in a 3-day Feb. run . . . **The Chicago Opera Ballet,** headed by **Marjorie Tallchief,** is scheduled for the Opera House in March for one night, and for two nights in Berkeley, where the Concert Assoc. closed-audience numbers 7,000, and events have to be repeated.

Clifford Gessler

CHICAGO NEWS

The **Joffrey Theatre Ballet** brought out the local dance world on Jan. 22. Their program opened with "Le Bal," a witty commentary on the ballroom scenes in ballet. Joffrey creates lovely enchainements, and his dancers negotiate them with ease. The most pointed episode was the Rose Adagio with **Beatrice Tompkins,** sly as a Beatrice Lillie and correct as the good dancer she is, posturing with cavaliers **Glen Tetley, Gerald Arpino** and **John Wilson.** A section in Spanish style had particular grateful passages for Glen Tetley, whose definite, clean work was impressive all evening. **Diane Consoer** was lovely in a solo.

"Within Four Walls," to a Stephen Foster score adapted by John Wilson, followed too closely in the footsteps of **Antony Tudor.** The ballet concerned a young man's remembrances. Before the end, Joffrey became immersed in his own theme and forgot the ways of other dance makers, finishing strongly.

"Pas de Deesses" was not particularly impressive. Only Beatrice Tompkins injected a bit of wry humor. Glen Tetley succeeded in establishing that St. Leon was a good dancer.

"Kaleidoscope" to Gershwin music closed the program. It was not too distantly related to "Interplay," but once the relationship was acknowledged, it gamboled off on its own. The decor was cleverly utilized. The dancers sang some of the songs, and they should not have.

The program also included a classical pas de deux to Tschaikovsky music by **Anatole Vilzak.** The solo variations were better than the pas de deux and coda. It was adequately danced by **Helenka Devon** and Gerald Arpino.

The Blue Angel, a Calypso center, has imported a new team from Trinidad. The due of uninhibited dancers is billed as **Maraca King and Tiajuana.**

Betty Ann Prokop, Rita Galo and **Jim Zinda** were soloists with the **Gladys Hight Dancers** in the American Opera Co.'s "La Traviata," Jan. 27.

Richard Ellis and **Christine DuBoulay** will present two performances by student dancers and choreographers April 13 and 14. New choreographers will be **Hy Somers** and **Dom Orejudos.**

Suzanne Cansino, Dusty McCaffrey and **Michael Madill,** known as **Suzanna and the Escorts,** are featured in the Empire Room. They do varied types of dancing, but when Suzanne appears in Spanish costume and does excellent castanet work, one remembers she is Carmina, daughter of the late Angel Cansino.

Ann Barzel

NEWS FROM DALLAS

While visiting her family for the holidays, **Valerie Bettis** gave master classes at the James-Danilova Studio and at Southern Methodist Univ.

On Jan. 7 and 8 **Ruth St. Denis** gave master classes at Texas State Coll. for Women and a concert at the Denton Aud.

Margo Dean and 5 students from her Fort Worth Studio performed on Margaret MacDonald's Dec. 28 "Texas Living" TV show. Miss Dean is also choreographer for the forthcoming Fort Worth Civic Opera's "La Traviata." Soloists are Miss Dean partnered by **Ken Kaiser.**

The **Cathedral Players** produced "The Sleeping Beauty" on Feb. 14-16. Ballet master was **Phillip Johnson.** He was also featured dancer with **Peggy Flynn.** The corps de ballet was from the Wilshire Studio.

Toni Beck

NEWS FROM DENMARK

On the threshold of the New Year, the Royal Theatre attracted a large audience to an eagerly awaited premiere, "Myth," by **Ole Palle Hansen.** He made his debut as choreographer on the very day of his silver jubilee as dancer at the theatre. To the music of Ib Martens, the choreographer once again told the story of Orpheus and Eurydice. The result is a pleasant if unduly long ballet in which principal roles were danced effectively by **Kirsten Simone, Henning Kronstam** and **Mona Vangsaa** (a most alluring Persephone).

The other "novelty" in the old year was Bournonville's "La Ventana," introduced to American audiences during the U.S. tour, but not seen in Denmark since the early 40's. The ballet is typical Bournonville, and not one of his best, but always a hit with the Danes. **Anker Orskov** scored a personal success.

If "Myth" did not fulfill the hope for an important Danish ballet, **Balanchine's** "Apollon Musagetes" proved invaluable. Balanchine was given an enthusiastic ovation by a sold-out house headed by the King and Queen. Henning Kronstam is a born Apollon and was in every sense of the word the central figure of the ballet, though he received strong competition from **Mette Mollerup,** who was a revelation as Terpsichore. Simone and **Kirsten Petersen** as Polyhymnia and Calliope also contributed to the triumph.

Later in Jan., Balanchine's masterly "Serenade" delighted the public, despite the fact that only Mona Vangsaa lived up to the standard set by the NYC Ballet during its Oct. visit. Perhaps because there had been too little rehearsal time, the ballet seemed to have lost some of the excitement evoked by the American artists. But in subsequent performances the cast improved considerably.

The **London Festival Ballet** plans to visit Copenhagen March 29 to April 6. A special welcome will be given to **Toni** and **Harald Lander** and to young **Flemming Flindt,** temporarily on leave from The Royal Theatre. Repertoire has not yet been announced, but it is taken for granted that Lander's "Etude," not shown in Denmark since his resignation as maitre de ballet, will be on the program.

Sven Sorgenfrey

LONDON DATELINES

The most important news of the month has been the granting of a Royal Charter to the **Sadler's Wells** Organization, which incorporates both Wells' co.'s and the School under the title of **The Royal Ballet.** This is generally accepted here as an excellent move, although it seems far from

(over)

(continued from page 97)

certain how two co.'s are to distinguish themselves on the billboards. Executive control of the organization remains in the hands of **Ninette de Valois,** but she is now only one of the Board of Directors that will ultimately formulate policy, and it is feared in some quarters that her power may be on the wane. However, at this juncture it is difficult to see just how much (or how little) is implied by the organization's change of status.

Rumors about **Beryl Grey's** future had been buzzing grape-vine-wise for over a year, yet the ballerina's decision at the end of Jan. to quit the **Royal Ballet** and become a free-lance still caused quite a stir. Moreover the parting seems to have been marked by the nearest one can get to the back-stage row in this land of tea and sympathy. Miss Grey is making a South American tour in the near future, probably with **Oleg Briansky** as partner. Her last performance as a member of the Royal Ballet will be given in April, but she will apparenty continue to make guest appearances with the co. Grey's departure leaves a vacancy in the ballerina ranks; the most likely nominee for promotion is **Anya Linden.**

Miss Linden has been dancing Beriosova's role in **John Cranko's** new full-length "The Prince of the Pagodas." She is a strong, radiant dancer with an obvious star quality that has already made her an audience favorite.

Despite a lack of maturity in the corps de ballet (after the full weight of the Bolshoi all our kids seem just like kids, a troupe of brilliant juveniles) the co. has been dancing really well, and filling the Opera House night after night. Fonteyn was on leave from just before Christmas until the end of Feb., but the junior ballerinas have filled the gap with easy assurance. **Nadia Nerina,** although not greatly helped by partner **Alexis Rassine,** has been consistently worthwhile, as has **Svetlana Beriosova. Elaine Fifield** continues to improve in "Swan Lake," but final honors in this go to 25-year old **David Blair,** who dances like a dream in the "Black Swan," and regularly produces a "Ulanova-roar" from the audience.

During March the co. are giving a gala performance at which **Alicia Markova** will dance, and the new production of "Petrouchka" will be premiered. This is to be revived by the **Grigorievs** on the same scale as their "Firebird," and the original Benois sets and costumes are being re-created.

Very welcome visitors to the London dance scene were the **Polish Mazowsze Dance Co.,** who opened a season at the Stoll Theatre on Jan. 21. Apart from the Soviet Moiseyev troupe, this was by far the most interesting and vigorous of the numerous Iron Curtain folk dance co.'s we have had in the west. While there was perhaps too much singing for some people, the vitality of their **Krakowiaks,** Obereks and Mazurkas, and the virtuosity of their male dancers was as exhilarating as Polish vodka. The large Polish community in London turned out in force during the season and made each performance into a strange kind of family party, with the white and red Poles staring across at one another over the footlights.

Clive Barnes

NEWS FROM FRANCE

Another Farewell Performance followed **Serge Lifar's** at the Paris Opera, **Solange Schwarz,** who was Lifar's partner for many years, made her last appearance on Jan. 17. Mme. Schwarz was, unfortunately, not too well known abroad, although she created roles in "Suite en Blanc," "Entre Deux Mondes," "Les Animaux Modeles;" and "Le Chevalier et la Demoiselle;" and despite the fact that she possessed all the basic attributes of a prima ballerina—absolute control, purity of style, a sprightly stage presence and an air of gracious authority.

In "Suite en Blanc," which followed "Coppelia," almost all of the Opera's stars rendered hommage to the elder dancer by appearing together in the ballet and by bowing to her.

Since being named "premiere danseuse," **Claire Motte** has distinguished herself in every new role conferred upon her. Among them have been the pas de trois in "Suite en Blanc" and the jewel dance in "La Tragedie de Salome."

The Hungarian National Ballet, which was well received two years ago in Paris, returned this Jan. It is an important co., and public enthusiasm indicates the success of its dynamic approach.

Also in Jan., in the little American Embassy theatre, **Leonide Massine** gave a most interesting lecture on the dance of India. It included a dazzling demonstration by Massine and his young son.

Marie-Françoise Christout

NEWS FROM LATIN AMERICA

BRAZIL: A filmed "ballet festival" was presented by Jonald. It consisted of 7 programs of dance films from Britain, U.S., Russia, France and other countries.

ARGENTINA: The Teatro Colon's General Director, Jorge d'Urbano, plans drastic reorganization. First step in the plan was the dismissal of 7 dancers. But in line with their status as municipal employees, they are still eligible for pensions.

Choreographer **Vassili Lambrinos** has left for Cannes, where he will stage his ballet "Contrepoint d'Amour" for the **Grand Ballet du Marquis de Cuevas.**

CHILE: The **Univ. of Chile Ballet** gave 2 performances at Vina del Mar.

The majority of performers in the **Mime Theatre** are graduate engineers. The group just finished a 7-month season (1 performance a week), and is now readying a new program. Their most important work in the long season was **Noisvander's** "Childhood Memories," a combination of nostalgia and gentle satire.

Hans Ehrman-Ewart
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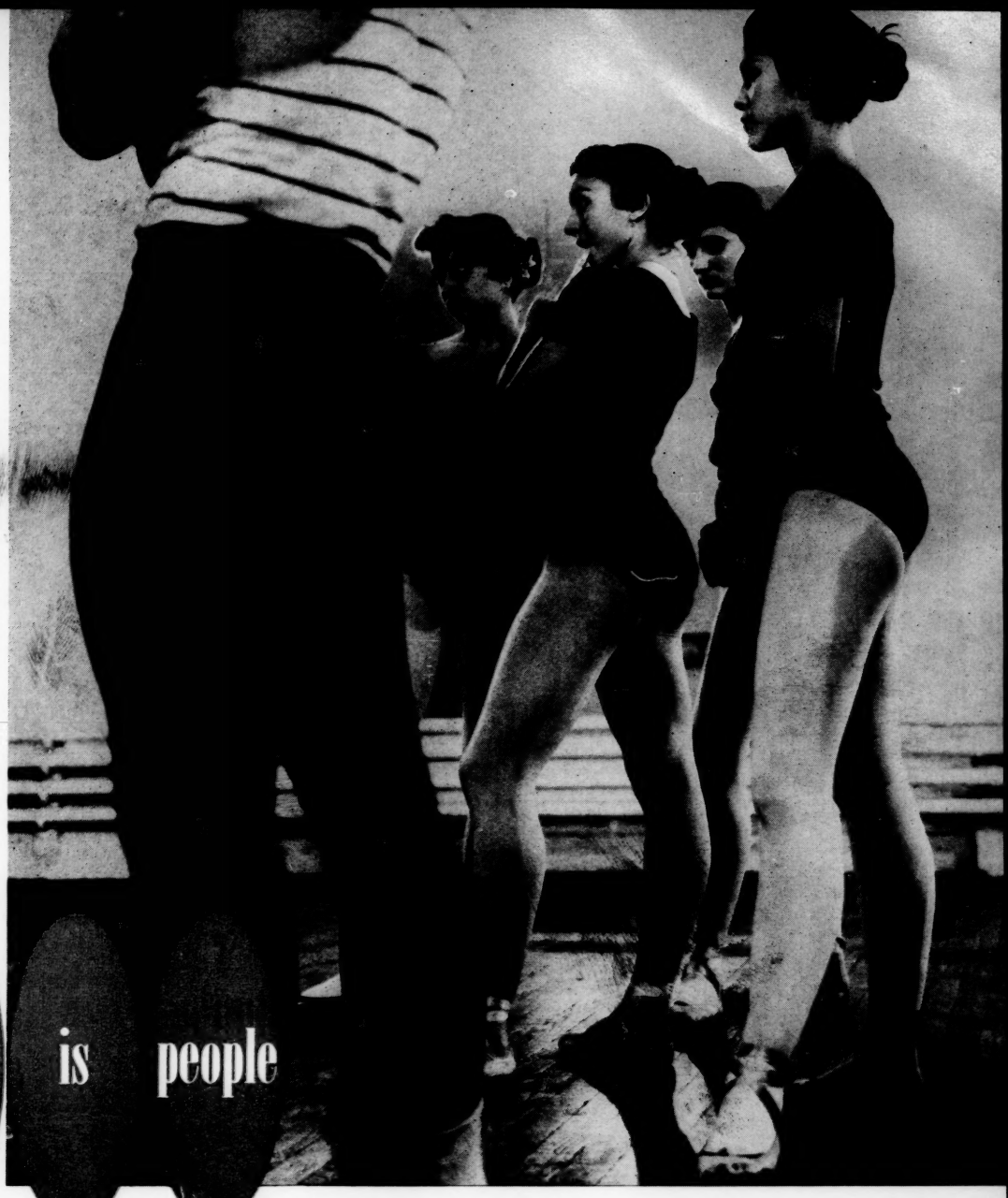

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